6-1-1886

Volume 04, Number 06 (June 1886)

Theodore Presser

THE ETUDE.

ISSUED MONTHLY BY THEODORE PRESSER.

VOL. IV. PHILADELPHIA, PA., JUNE, 1886. NO. 6.

THE ETUDE.
PHILADELPHIA, PA., JUNE, 1886.

A Monthly Publication for Teachers and Students of the Piano-forte.

SUBSCRIPTION RATES, $1.50 PER YEAR (payable in advance).

Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrearages are paid and their papers are ordered to be discontinued.

☞ In order to facilitate the delivery of mail, all letters should be directed to

THEODORE PRESSER,
Lock Box 252. PHILADELPHIA, PA.

(Entered at Philadelphia Post Office as Second-class matter.)

THE ETUDE will be found on sale at the following places:—
S. T. Gordon & Son, 13 East 14th Street, New York.
Bretano Bros., 5 Union Square, New York.
Louis H. Ross & Co., 3 West Street, Boston.

TOUCH AND TECHNIC.

A FEW STRAY THOUGHTS.

To the observant student of the piano, the thought that the tendency of the times is directly away from his instrument must frequently occur, and must also be the theme for many interesting speculations. It is a bewildering subject, this Touch and Technic—so many crying, as did the false prophets of old: "Lo Christ is here." We are pampleted on the subject until we are weary. If two students of the piano meet, it is seldom, if ever, they converse on interpretation, but technic, technic, and again technic. We believe it was Paganini or Liszt made the crescendo remark about *technic*, TECHNIC, and TECHNIC. If they did, they have caused as much trouble as Jupiter, when he threw the log among the frogs. To the giants of the piano, sunning themselves on the heights of Parnassus, it is a small affair indeed, forgotten after their tenth year; but we poor floundering mortals find it a terrible nut to crack. From time to time, the cry of wolf is raised, and we arm ourselves and rush out hastily to find the easy guide to technic through the medium of some outlandish instrument, is, indeed, a false alarm, and many among us will stay in-doors when the much-heralded animal, "mechanical contrivance," does turn out to be a veritable fact. What a flurry about legato, too.

Does it ever strike a pianist that, properly speaking, there is no legato on his instrument? At the best, it is only a sforzando, a cunning device with the touch and pedals, but no real binding of tones. It is not within the compass of the instrument's mechanism. Piano touch is, after all, a blow, more or less graduated; the hammer strikes the wires and is pressed down. Distinctly here is percussion only, no lengthened drawing out of the tones, no swell, as on the violin or voice. Alas! nothing but a blow. Look it in the face, all ye who prate of legato, and realize the painful truth that the best is but an approximation to it. Read Kullak on Touch—he tells the truth. The fact of the matter is, that the most of modern music brutally unmasks the weakness of the piano.

Pianists now play a melody as if they were carving it out of the keys. This arises from their over-weening confidence in the piano's tone-sustaining qualities. To read the circular of a piano firm, one might suppose the instrument could sing, like the organ. One scale from the violin hopelessly destroys this illusion. Go now to the piano and play a scale, and see if, pedal or no pedal, overlapping touch and all your tricks, you can fill in all the tiny crevices as the violin does. No, never; each tone comes out like the marble headstone in a thickly-settled graveyard, and in many cases as far apart. For, to the discriminating musical ear, most piano playing is a torture, so rarely is it played musically. All theorizing won't get over this tremendous stumbling block; and now what is to be done? Why play music that don't show the nakedness of the instrument, that will not reveal its indescribable poverty of tone? This is why we say the tendency of our times is toward making the piano a small orchestra instead of letting it stay where nature first intended it to be. It is *sui generis*, and there is no denying the vast strides toward perfection that have been taken the past fifty years. The powerful orchestral brain of Liszt demands something more than the harpsichord touch and tone of his early days, and piano makers set about realizing his ordeal, and the end is not yet. Fillmore may be right. Fifty years from now learned musicians may edit the works of Beethoven, Schumann, Chopin and Liszt, as Bülow has done today the same thing for Bach and Scarlatti. This is hardly probable, although possible. Certain it is that the direction of piano makers is toward perfecting the tone—quite right. This is the age of tone. Wagner's mighty orchestra is with us, and influences everything. He sets the standard, and solo singers and solo players, like the frog in the fable, emulate the ox, and about as successfully. Big tone is the companion to technic. So it is big, never mind the quality; only give us quantity. Piano playing, legitimate piano playing, is forced to take a back seat, while Tone strides through the land, exclaiming, "How great am I; how puny is all poetical and finely-shaded playing! I'll have none of it." No wonder Kullak advises his readers to study Thalberg (we hear a chorus of groans). Yes, Thalberg! the greatest pianist that ever lived, as far as touch and technic goes. His fantasies may be trash, many of them are, but what treasures many of his compositions are for the production of a beautiful, *mellow* tone. Those among us who remember his golden touch, how harsh sounds this modern so-called legato touch, which is, indeed, nothing but a sforzando. We don't mean to say that we can retrograde, that would be foolish and wanting in progress, but that there are certain unalterable fundamental rules of touch which, from Bach down, have been recognized by all masters. The modern touch has, indeed, much more variety, and is commendable when it remains musical; but those cyclones of tone, those tornadoes of noise, are they music? No; the frog has simply burst itself, emulating the ox, and the spectators must believe the explosion is music. How finely Kullak discriminates between an instrumental touch and a vocal touch. How few pianists realize the difference! Chopin is played like Wagner, and the poetry is destroyed forever. The piano is no grand musical canvas, like the orchestra, to paint on, but is rather like a fine steel engraving, that reproduces, in miniature and with finer lines, the tones of the greater painting. It lacks, naturally, color, but compensates by its charming suggestiveness. How few pianists paint the finer touches of tone, but nearly always aim at broad effects that overcrowd the picture. Again, we hear of the Stuttgart method, the Leipsic method, the Berlin method, and the Vienna method. "Be Catholic, oh ye fanatics in art; all roads lead to Rome." There is but one right method, and a grain of truth lurks in every heresy. However, this summering of views brings out new phases of the question and does no harm. Chopin, Thalberg, Liszt—the immortal trio of pianists—have done all that can be done with the present instrument. They have had the misfortune to be parodied, particularly Liszt, by most public players. So few people have individuality enough to play characteristically, instead of feebly imitating the great original. We were amused to read that most people who hear Liszt are disappointed when he doesn't thunder and lightning on the keyboard, as the performances of his pupils lead us to expect. The fact of the matter is, that the master can do things the pupils had better not tamper with, unless mentally and physically equipped as Liszt is. This is particularly noticeable in the efforts of the fair sex. If the dear girls only knew how much noise and how little music they were producing it might have the effect of moderating their efforts. Play the piano, don't act as if it was hard work, and in the name of Chopin and poetry, give us music, not brute tone; quality, not quantity; more Mozart and less Liszt; even the much-abused Hummel is preferable to some of the chromatic cacophonies of the day; and above all, remember you are playing only a piano, not an orchestra, and not the ideal instrument that exists only in the brain of the piano-forte manufacturers.

Dr. Riemann's lecture on "The Nature of Harmony," now being published in THE ETUDE, cannot fail to be of great interest to every musician. The ideas therein expressed are new in this country, and are of great importance. Should they meet with general acceptance they will greatly simplify some of the most important conceptions in music, conceptions which every musician has to deal with. It is a movement in the direction of a rational system and method. Price, in pamphlet form, 15 cents; now ready.

These ideas have been elaborated in detail by the translator, Mr. J. C. Fillmore, in his "New Lessons in Harmony," which will follow Dr. Riemann's lecture in THE ETUDE. In these Lessons the ideas of Riemann and von Oettinger have been developed to their logical results, including radical changes of nomenclature and radical changes in the way of looking at the minor chords and scales, discords, tonality, etc. THE ETUDE considers itself fortunate in being the first to introduce these reforms to the American musical public. We bespeak for both works careful attention and unprejudiced examination.

He that procures his child a good mind makes a better purchase for him than if he laid out the money for an addition to his former acres.—LOCKE.

VERSUS HOBBYISM.

While the profoundest respect is due the man who, by untiring diligence, has attained eminence in any branch of any legitimate profession, and while true practical success in any such branch is attainable only by the closest concentration of mental and manual effort within that particular department, after all, the question to be considered is, whether it is better to know one thing or many things, in these days of manifold and multiform scientific diffusion. The answer to the question turns upon one's belief in the material or spiritual philosophy of the age. If the former be accepted, it is assuredly better, in the limited space of a lifetime, to cultivate but a single group of the intellectual faculties, and that certainly should be the one best naturally developed. If the latter be true, then, with an eternity for progression, it would be far better to search out the weaker points. This latter seems to be the broadest view of life, and the one, if taken, productive of the greatest good to all humanity. It is a mistake, simply because a child evinces a taste for music at an early age, that it should be put at once upon a piano-stool, and from thenceforward, hear and see, and think and know nothing but music. There are flowers and trees, and birds and beautiful waters, and pure air and strange lands and peoples. Great men have lived great lives and left great histories. Science hath cleft the earth in twain, and from the centre to the circumference read, in the indelible characters, the wonderful history of creation. The astronomer's eye has gone out into the fathomless abyss of space, and, peering cautiously through the hidden vail, beheld the marvelous revelation of a universe of worlds. Poets have lived to create and crystallize new words and thoughts, and to paint the passions and emotions of the human soul. Other arts as great as music have flourished long before music existed. Must the child live and learn nothing of all these things? Rather, in this case, let music be the central figure, around which all others cluster.

Who are our greatest men, that have achieved the greatest glory and whose memory and deeds never die? They are the active thinkers. The men whose intellectuality has been cultivated to the highest and finest point. Among musicians, who are great? Not those who sit a lifetime at the piano, or spend years in perfecting the magic of the bow. These have their reward, but it is not of an enduring character, like that of those who, from the outset, have made a mastery of the art of music as a science, and who have idealized and perfected some lofty monument of their genius, that comes down to us in the form of living, breathing thoughts, imperishable and immortal. One composer is worth a thousand performers.

To bring, now, the subject to the art of music teaching. It can be maintained that the life failure of so many music teachers is attributable to their lack of education outside of music. Too many make of music a hobby. There are some fine performers, who, with difficulty, can compose a legible and correct letter; and many whose knowledge of mathematics, grammar, etc., is so seriously defective as to greatly impede their transaction of ordinary business, to say nothing of society. From such examples comes the stigma, which we must bear, of being "only a musician." But the worst class of hobbyists are those who settle down to perfect only one part of one branch of a subject. We have no very exalted opinion of the naturalist who spends his whole life in examining one species of bugs. The result is, he is apt to become too "cranky" on his particular bug; and no more respect for the music teacher who knows nothing but the science of harmony. Of course, this is preferable to no knowledge, yet, how can a harmonist who cannot execute a note or give a correct example on any instrument, pretend to be a thorough teacher of piano, violin, guitar, voice, etc.? Does the assurance from a teacher to a pupil, that in a certain piece in D major there occurs a modulation into B♭ minor, convey to the pupil's mind any real conception of the expressional execution of the passage? Again, we know of teachers who go to an extreme in regard to technic. A certain lady kept her little daughter on Schmidt's Exercises for independence of the fingers, and nothing else, for an entire year or more. Alas, for that large class of teachers who ignore entirely the science of harmony, and make execution their hobby. They are automatic, expressionless thumpers of keys, tooters of horns and raspers of strings, firmly believing that the art of music lies buried with the composer, and that the full duty of the musician is to learn where A is and then to put his finger on it. The first-class teacher must combine, with a thorough technical knowledge of his instrument, an exhaustive knowledge of harmony and an extended familiarity with musical literature and history. Besides this, to be successful, he must be well educated, have broad ideas, possess large receptivity; this, combined with a *disposition to receive*, will put him in the way of securing all available means to obviate his possible predilection to run into hobbyism.

SUMMER NORMAL SESSION.

The Chicago, Ill., College of Music, Dr. F. Ziegfeld, President, will hold a summer session, opening July 5th, 1886, and closing August 7th. During the session, Dr. Ziegfeld will deliver ten lectures on the Science of Music and Teaching. Prof. J. J. Hattstaedt will give ten lectures on History of Music, and Prof. Louis Falk twenty lessons in Harmony. Terms, for class lessons, admitting to the above, five dollars. Those taking private lessons in any department of music study will be admitted free to class lessons. The Faculty of the College will assist during this normal session.

This school offers fine facilities for summer study. Teachers from the West will be especially attracted to this school. It is far wiser for teachers to brighten up during the summer months than to remain home to rust. In this age of striving for higher attainment, every advantage offered must be utilized. There is sufficient time before and after the Normal to recuperate.

THE Prize Method has not yet been awarded. The judges have not all had an opportunity to examine the works sent in. By next issue a decision will have been reached, and the result will be announced. The work will be ready for fall teaching.

We know the difficulty that teachers have in obtaining a class-book suitable for keeping accurate accounts of their work. There is no book now published that meets all the requirements of convenient size and shape to carry in the pocket and contains a thorough and systematically arranged table for keeping records of lessons, etc.

We have been furnished by Mr. E. M. Sefton with a MS. of a class book that seems to us to meet all the requirements, and we propose publishing it at an early date. The book will contain about 100 pages, neatly printed and bound, with index of pupils, tables for keeping records of daily appointments, music accounts with dealers, pupils, detachable bills and receipts, etc. The cost of the book will be 50 cents. As it is intended solely for teachers, its price will be made as low as the cost of the book will allow, and therefore no discount will be given.

TEACHERS who have pupils whose interest in music should be kept up during the summer, ought, by all means, to have THE ETUDE to read during that time. We offer THE ETUDE, three months, during the summer, for thirty-five cents. This is below our regular subscription price. We made a similar offer last year to teachers, and had many favorable replies.

The Wisdom of Many.

Men who have suffered most show it the least.

It is a greater care on a man to be popular than it is to be unpopular.

The most sincere and religious man of all God's creatures is the true artist.

It requires critical nicety to find out the genius or the propensities of a child.—L'ESTRANGE.

For a spur to diligence we have a natural thirst after knowledge ingrafted in us.—HOOKER.

The seeds of knowledge may be planted in solitude, but must be cultivated in public.—DR. JOHNSON.

The wise man seeks the cause of his defects in himself, but the fool, avoiding himself, seeks it in all others besides himself.—CONFUCIUS.

What we lack in natural abilities may usually be made up by industry; a dwarf may keep pace with a giant if he will only move his legs fast enough.

Who, on a journey, would not prefer a guide acquainted with the road, to one who had no other knowledge of it than that obtained from maps or hearsays?

The man who can sing or play, but cannot read written music, is not a whit superior to the man who can talk the English language, but cannot read or write.

For the perception of the beautiful we have the term taste—a metaphor taken from that which is passive in the body, and transferred to that which is active in the mind.

Study rather to fill your mind than your coffers; knowing that gold and silver were originally mingled with dirt until avarice and ambition parted them.—SENECA.

It is to be feared that most young people who drop their playing for the sake of singing, do so more from laziness than really in the interest of their voice.—C. NILLSON.

The greatest and most gifted people in the world are always the most simple. This is especially so in the present century. Eccentricity is no longer a characteristic of genius.

Energy will do anything that can be done in his world; and no talents, no circumstances, no opportunities will make a two-legged animal a man without it—GOETHE.

The dignity of art, perhaps, chiefly manifests itself in music, as it contains no adventitious elements. Consisting chiefly in form and feeling, it brightens and refines whatever it expresses.

No matter how you are situated, do the best you can. If you have made mistakes in the past, rectify them in the present and avoid them in the future. Everybody makes mistakes; therefore be not disheartened because you have fallen into error, when you reflect that error is common to all.

Many entertain the erroneous opinion that to arrive at excellence it is necessary to practice at least six or seven hours a day, but I can assure them that a regular, daily and attentive, study of at most three hours is sufficient for this purpose. Any practice beyond this damps the spirit, produces a mechanical rather than an expressive and impassioned style of playing, and is generally disadvantageous to the performer, inasmuch as when compelled to lay aside the incessant exercise, if called on to play any pieces on a sudden, he cannot regain his usual powers of execution, without having some days' previous notice.—HUMMEL.

[For the Etude.]

WHAT SHALL WE PLAY?*

OR,

MUSICAL EDUCATION IN THE HOME.

Letter to a Lady Friend, by Carl Reinecke.

TRANSLATED FROM THE GERMAN, BY JOHN REHMANN.

I.

Most Honored Lady:—

You come to me for advice as to how you can best awaken and develop the musical talent of your growing children—how you may best cultivate music in your home. You wish, in short—to say it without hesitation—nothing less than a complete guide, through the literature of music, for the home. You think that your old friend, who has composed so much for home and the little ones—and I thank you heartily for the epithet given to my works of that class—ought to be well versed in the whole literature of that department, and ought to be, so to speak, a living compendium of it. Even if you greatly over-estimate me in this as well as in other respects, I shall, nevertheless, attempt to fulfill your wishes to some degree; but I must ask your indulgence.

You must not forget that it is one thing to compose well for little folks, and quite another thing to write intelligently about their musical education. I am glad to learn that your aim is not to educate them to be musicians, but merely to be men capable of appreciating and loving music, without making a profession of it. If you intended to make musicians of them, the case would be much simpler; for my advice then would be: severe school in theory and practice, under an excellent teacher. In such cases, something worth while may always be accomplished if there is talent and proper diligence. Extraordinary results are not often obtained; for these, we must have extraordinary gifts and extraordinary diligence. Let us, however, resume our theme.

Of course, the age at which the musical instruction of the child is to begin cannot be determined off-hand, for everything depends on natural inclinations, physical constitution, and even on the size and power of resistance of the little fingers. With an ordinary child, I advise beginning musical training during the time *before* the child is put to school. The A, B, C (or, if you wish, the C, D, E,) of musical instruction, *i. e.*, the knowledge of notes and of the rudiments of music, as well as the first technical studies on the instrument, should be over with before the school lays its claims upon the child. These preparatory studies demand, indeed, a certain concentration of the child's mind on one object, that would be more difficult to obtain after the interests had been divided. In their early years children take pride in performing their first very unmusical exercises on the instrument, and in busying themselves with reading notes, while it becomes a burden to them later on in their school days. After their school duties, they would gladly shake the burden off. But before the real instruction and study of an instrument begins, the child's ear should be exercised by singing.* Desire and inclination exist, of course, to a different degree in children. While many a child not yet able to speak can sing a number of little songs intelligibly and with real musical appreciation, an older one often seems very awkward, and hangs, for instance, with an iron tenacity to the one tone that it has first grasped, unconcerned about the different tones of the melody which the mother tries to sing for him in such an impressive way. Do not lose courage by such experiences, honored lady; you will always learn, to your joy, that the ice will be broken all of a sudden, and the little voice of the child will follow your guiding voice. In order to reach this point as soon as possible, it is advisable that you try the little song in different keys, now in a higher, then in a lower position. By such experiments you will ascertain the position most adapted to the child's voice. In general, one should not allow children to sing too high; too low singing will never injure the organs, as singing too high will. Commonly, the notes lying between middle c or d and two-lined d and e should be chosen for children's songs. Singing is also very serviceable for developing the sense of rhythm, as the metre of the verse necessarily forces the right time upon the child. As to the choice of children's songs, it must, in the first place, be determined whether the person who accompanies the child on the piano possesses enough musical ability to be able to improvise the accompaniment for the little song. In this case, any good song book for schools—the number of which is legion—will answer the purpose. Otherwise, however, when a little higher price does not have to be taken in consideration, the song collection should have a piano accompaniment. I mention here: Erk's Album for Youth, 112 songs for youth (Peters' Edition); Carl Wilhelm's 62 songs for growing youth (for one and two voices), published by Breitkoph & Härtel; "Jungbrunnen," the best children's songs, edited by Carl Reinecke; 53 Children's Songs, by Carl Reinecke;† Children's Songs, by Attenhofer; Song Album for Youth, by Robert Schumann; and "Sounds from the Children's World," by Taubert, Berlin: M. Bahn. In regard to the last two works, it may be mentioned here that only very few of the Schumann songs are adapted for the tender age of the child, as: No. 1, The Evening Star; No. 5, Utopia; No. 12, Child's Watch; No. 13, Lady-Bird. Even these are, as far as rhythm is concerned, quite difficult. The well-known and charming songs by Taubert are intended to be sung *to* the children, rather than *by* them. Many of these songs have been successfully added to the repertoire of concert singers; an honor not often given to real children's songs. But, Holy Beethoven! the piano over my room is opened, and for the third time to-day I have to endure "The Maiden's Prayer." Such music, honored lady, you will not suffer in your home; is is not so?

*Schumann says, in his musical rules and maxims, "the education of the ear is of the greatest importance."

†Translator's Note.—Reinecke's 50 Songs are published with English words, by G. Schirmer, New York. Besides the songs mentioned here, some of which, as far as I know, have not appeared with English words, others can be used, especially by American composers. Care should be taken that the words are such as the childish mind can understand. If the meaning of some words is not understood it ought to be explained, as the child will show more interest in the piece afterwards.

(To be continued.)

OHIO MUSIC TEACHERS' ASSOCIATION.

The following is the programme of the Ohio Association, which shows the vast improvement that has been made by this Association during the past year. The President, Johannes Wolfram, has been untiring in his efforts to bring the Association to the recognition of the music teachers throughout the State. The division of the programme into the several departments of musical activity is excellent, and is here presented for the first time. The Delegates from the West, returning from the National Meeting in Boston, can conveniently attend the Ohio meeting.

PROGRAMME.

Tuesday, July 6th.

9 A.M., Address of Welcome.
Address of President, Johannes Wolfram, Canton.
10 A.M., Appointment of Reception and Arrangement Committees.
11 A.M., Preparation of Anthems and Choruses.

PUBLIC SCHOOL SESSION.

1.45 P. M., Anthem, McPhail. 2 P. M., Essay: "Why Should Music be Taught in the Public School?" G. P. Junkerman, Cincinnati. 2.30 P. M., Supplementary Essay, by F. C. Mayer, Dayton. 3 P. M., Introduction of General Discussion, B. C. Davis, Zanesville. 4 P.M., Piano Recital, A. Spengler, of Cleveland, assisted by Miss Grace Needham, of Cleveland, E. Schirner, of Columbus.

8 P.M., General Concert.—Prof. McPhail, Director, to which the services of any member will be acceptable. Miss Jennie McCord, Cincinnati; Mrs. Rowe and Miss Oliver, Circleville; F. C. Rinehart, Mt. Vernon; Jessie Douds, Canton; J. K. Pleasants, Akron; Olive Murkley, Pierre, have already tendered their services.

Wednesday, July 7th.

Harmony Session.—8.45 A. M., Anthem. 9 A. M., Beethoven Trio Club of Columbus, Emma Ebeling, Piano; Herman Ebeling, Violin; A. Gemuender, Cello. 9.15 A.M., Essay: "Modern Harmony," William H. Dana, Warren. Supplementary and Discussive Essay, John S. Van, Cleve. 10 A. M., Introduction of General Discussion, William G. McCall, Youngstown. 11 A. M., Recital of Ohio Composers: Works of Karl Merz, Wilson G. Smith, Edmund F. Mattoon, R. E. Hennings, James H. Rogers. 12 M., Piano Recital, Herman Ebeling.

Voice Session.—2 P.M. Essay: "Physiological Knowledge of the Old Italian Schools," John Howard, Boston. 3 P. M., Introduction of General Discussion, A. E. Aldrich, Springfield.
4 P.M., Organ Recital, Wesley Chapel M. E. Church: E. Bassett, Cleveland; Wm. Huber, Jr., Hamilton; E. Boem, Sandusky; H. G. Archer, Columbus.
8 P. M., Piano Recital, Armin Doerner and H. G. Andres, Cincinnati.
10 P.M., Chorus, Columbus Arion Society, W. H. Lott, Director.

Thursday, July 8th.

Chorus Session.—8.45 A. M., Chorus. 9 A. M., Mendelssohn Trio Club of Columbus: J. S. Bayer, Violin; T. H. Schneider, Cello; Mrs. J. S. Bayer, Piano. 9.15 A.M., Essay: "Chorus and How to Improve It," Alfred Arthur, Cleveland. Supplementary and Discussive Essay, Waldemar Malmene, Cincinnati. 10 A.M., Introduction of General Discussion, J. W. Stewart, Steubenville. Piano Recital, Miss Nealy Stevens, Chicago, Pianist; Miss Dora Hennings, Cleveland, Vocalist.
Piano Session.—2 P. M., Essay on the "Choice of Pieces and Studies for the Piano-forte," Henry Nast, Cincinnati. 2.30 P. M., Piano Technique, Wilson G. Smith, Cleveland. 2.45 P. M., Requisites of a Refined Piano Technique, Herman Ebeling, Columbus. 3.00 P.M., Introduction of General Discussion. 4 P.M., Election of Officers.
8 P.M., Recital, Jacobsohn String Quartette, and Geo. Schneider, Pianist: S. E. Jacobsohn, Violin; B. Ebaun, Violin; H. Froehlich, Viola; W. Brandt, Cello; Geo. Schneider, Pianist.
10 P. M., Chorus, Columbus Orpheus Society, T. H. Schneider, Director.

PRACTICAL APPLICATION AND USE OF ACCENTS IN PIANO-FORTE PRACTICE.

Editor of THE ETUDE:—

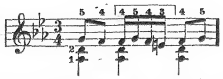
The article entitled "Something New in Piano-forte playing," in THE ETUDE for April, is admirable, and its valuable suggestions, if carried out, will be of much use to the student. The method of practice therein advocated, while highly to be commended, may be made still more complete and comprehensive. It occurred to me that it would be of interest to your readers to give a short illustration of the possibilities of development which are immediately apparent on applying accentual treatment in a systematic and scientific way to the musical passage by Beethoven referred to in that article. As it appears to the writer, this treatment is as exhaustive as is the science of mathematics itself, and instead of a "one-sided finger development," the result of its proper application is as manifold a development as can well be imagined.

To give examples of all of the metrical varieties which result from this treatment would fill many numbers of THE ETUDE, consequently, only a very few of the most obvious and simple forms and changes are here written out. It will readily be seen that this method of practice can be applied to any group of tones whatever, and equal and impartial discipline secured to each and every finger. Of course, the weak fingers require more care and closer attention than the strong ones; therefore those forms which employ these fingers to the best advantage should be used most in practice.

This method is extremely simple, and if once understood, it is easily applied by the student to all sorts and kinds of passages, in any and every piece requiring finger dexterity and strength, and the student will thus be making his own exercises from day to day, and they will certainly prove to be the exercises best adapted to immediate necessities, as well as to the securing of permanent results. It is not claimed that all of the exercises formed in this way will possess the charm of novelty and freshness, for there will, in the nature of the case, be some monotony and drudgery, but interest will surely be aroused and sustained, on account of the great variety of peculiar metrical effects resulting from the employment of so many different forms of accentuation.

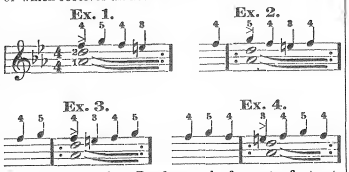
There exists an erroneous idea that the practice of exercises is only necessary during the process of developing skill and execution, and that after these have been acquired, the exercises may be altogether dispensed with, as having accomplished the purpose for which they were intended. The question has often been asked of the writer, "During how long a period must exercises be practised?; or, "When shall I attain that point at which it will no longer be necessary to practise exercises?" Such questions indicate a misapprehension of the nature of exercises and of the reason for their practice, and a reply something like the following is pertinent, viz.: As it would be absurd to expect that by eating and drinking enough in childhood, one could dispense with the necessity of food after a certain number of years, so it is unreasonable to think that the practice of exercises for developing and strengthening the fingers can be laid aside after a certain point is reached. Exercises are as daily bread to the muscles and sinews, and, as it is desirable to bring up and keep the hand in the best possible condition, they must be practised every day, from childhood to old age. It is the natural tendency of things unused to deteriorate—to become rusty, so to speak, and fall into decay, and if the fingers are left without proper discipline and employment for a time, they will become stiff and unwieldy. In early stages and during the acquirement of a technic, more practice is necessary than at a later period. When the muscles have been thoroughly trained, a comparatively small amount of practice will keep them in a healthy and efficient condition.

The passage to which it is proposed to apply accentual treatment occurs in Beethoven's Sonata, Op. 31. No. 3, viz.:—



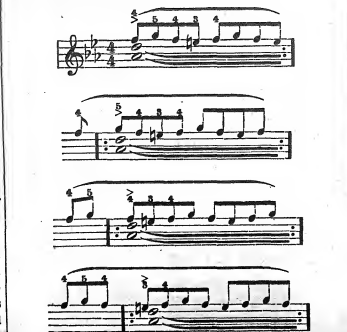
For the sake of convenience, the following examples are written an octave higher:—

Accent of fours, or, groups of four notes, the first of which receives an accent:—



In the excerpt from Beethoven, the four notes for treatment are included in a brace. In Ex. No. 1, the first tone of the group receives the accent, thus especially exercising the muscles of the fourth finger, and calling for a more than ordinary effort on the part of that finger. In Ex. No. 2, the second tone of the group receives the accent, thus transferring the principal effort to the fifth finger. In Ex. No. 3, the fourth finger again makes the accent, but not under precisely the same conditions as in Ex. 1, for in that example, the accent is delivered with the fourth finger following after the third, whereas in Ex. 3 the accent is delivered with the fourth finger following after the fifth, thus exercising a different set of muscles. Attention is particularly directed to this point, for it is by no means a "*distinction without a difference.*" In Ex. No. 4, the third finger gives the accent. These exercises are first to be played several times in succession, slowly, and with firmness, deliberation and precision, being particularly careful to play in strict time. Immediately following on this manner of playing, the rate of speed should be increased, perhaps doubled, as in the following examples, or even yet faster, but clearness and distinction, as well as accuracy of time, must always be observed.

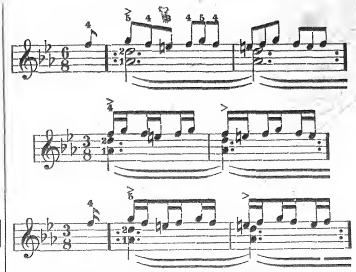
Accent of eights, or group of eight notes, the first of which receives an accent.



The accents may now be applied in triple measure and its compounds, thus:—

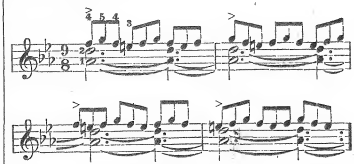
Accent of threes, or group of three tones, the first of which receives an accent.

Accent of sixths; or, groups of six.



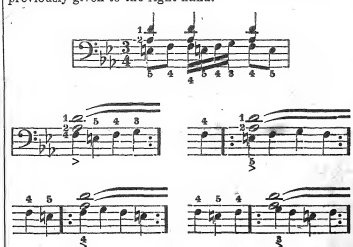
Accent of nines; or, groups of nine.

Combining to a great degree the muscular movements of the preceding examples and producing different metrical effects.



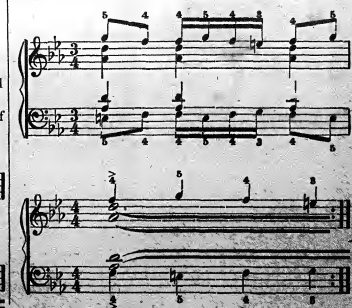
Many more illustrations might be added by grouping in twelves, sixteens, eighteens, twenty-fours, etc., etc., all groups whatsoever being susceptible of similar treatment; but the examples already given sufficiently indicate the systematic and exhaustive manner in which the accents may be applied.

In order to be thorough and comprehensive, the left hand should receive similar attention, and the following group of tones may be taken for illustration. It will be observed that this exercise insures to the left hand, as nearly as possible, a counterpart to the motion which was previously given to the right hand.



Apply the same forms of accent as have been previously indicated for the right hand, viz.: groups of eight, etc.; then accents of threes, sixes, nines, etc.

The exercises may finally be practised with both hands simultaneously, applying accents in the same way.



But while the muscles are being trained in this way, with a view to the development of physical strength and facility of execution, close and earnest attention should, during the same time, be given to the formation and culture of a habit of poetic expression in playing. These two things belong together and cannot be separated for any length of time without bad results. The exclusive study of merely mechanical exercises, or, indeed, such practice too long continued, has the tendency to produce monotony and automatism, to the exclusion of the emotional and poetical element. Therefore both things should be carefully attended to concurrently and in association from the outset, so far as possible. Teachers have been reported as sometimes saying to their pupils, "First get all of the notes right, and then put in the expression." The writer has often been inclined to reverse this direction, thus, "First learn to play with expression, and then get all of the notes right." The truth seems to be that either proposition by itself is wrong, and that the right and sensible way is to combine the two in proper relationship. The following suggestions are offered as opening a practical way to the accomplishment of the desired result.

Do not practise the foregoing exercises in a merely mechanical way for more than fifteen to twenty minutes at a time, and let such practice be followed immediately by an earnest and intelligent effort to play the passage under consideration with taste and feeling, with proper phrasing and expression. In order to do this, strict attention must be given to all the marks of expression, such as: *cresc.*, *dim.*, *rit.*, *accel.*, *p.*, *f.*, and to slurs, ties, and the proper use of the pedals; also to emphasis and *nuance*, and to the proper kind of touch best adapted to bring out the emotional character of the passage. In short, all of those things which in the aggregate lead to artistic playing and to the carrying out of the true poetic conception, must be carefully observed.

This manner of practice should first be applied to the passage in an isolated form; that is, taking the passage separately and by itself, and playing it many times in succession, with great care and concentration of thought. The passage must afterwards be practised in connection with what immediately precedes and follows it in the composition from which it is taken, so that its relation to the section, phrase and period, or the entire sentence, may be properly defined and expressed. After a corresponding or sufficient amount of time has been given to this kind of practice, the study of mechanism may be resumed, and so practice is continued in constant and continuous alternation between the mechanical and emotional, thus giving coincident and impartial attention to the subject in its full symmetry and completeness. No arbitrary rule as to the exact amount of time necessary for each kind of practice can be given, as this must be determined by experience and perfected judgment on the part of the student.

In conclusion, it is proper to say that the system of accentuation here partially explained is one of several equally important features of a method which has been gradually elaborated, and its efficacy has been abundantly tested and proved by constant use during the last thirty years and more. As already stated, it may be applied to any passage, long or short, for finger or wrist, whether scale, arpeggio, broken chord or octave, and if properly and faithfully practised it will secure to a great degree equal and impartial cultivation of the various muscles used in Piano-forte playing. In order to be thoroughly comprehensive, and to exhaust the possibilities of all varieties of muscular employment, the subject of touch should receive detailed attention in this connection, with a view to its practical application to the exercises under consideration, but at present there is no time for this. In brief, however, the exercises should be practised with every variety of touch, from the firm, steady, solid, clinging, pressure, foundation, legato touch, to the light, delicate, crisp, pearly, supple, caressing, elastic touch. Between these two extremes are included the various kinds and degrees of staccato and so-called portamento touch, whether for finger, wrist or arm. If practised in this way, all danger of acquiring a bad and unsympathetic touch, occasioned by rigidity of the muscles, will be avoided, and the pianist ought eventually to have at command as many varieties and degrees of tone shades as the skillful painter has of color tints.

Orange, N. J., May 12th, 1886. WILLIAM MASON.

WHAT METHOD DO YOU USE?

"What method do you use?" was the question asked one of Boston's most skillful piano teachers—one who has also a thorough knowledge of music and is a trained artist. In reply, he discussed at length the whole subject of piano playing, something after this fashion:—

"There are several kinds of methods spoken of in piano playing. When it is asked 'what method does he use?' it is meant 'What is his style of execution? what his manner of performing octaves and chords? the use of his fingers in legato passages? his performance of staccato notes? his style of phrasing? in fact, the general manner of holding and handling his fingers, hands and arms in the operation of a piano?' 'What method do you use?' can also be interpreted to mean 'What system of exercises and methods of practice do you advocate for the full development of a pupil's executive abilities?' Now I take it for granted your question covers all these points, and in order to cover all these points and answer the question intelligently, you must first know that as the end and aim of a pianist is to express the various phases of emotion man is capable of feeling, from the tenderest sentiment, through various stages, to the strongest passion; from the most devout state of mind, through the various stages, down to the deepest remorse; from great peace of mind to the greatest agitation, in fact, as I said, every emotion we are capable of experiencing; he cannot possibly accomplish his desires by the application in each instance of precisely the same style of execution.

"A gentleman recently returned from Germany bases his advertised method on the power to concentrate your force at the beginning of a phrase and to glide through it without further exertion, this to be accomplished by a gentle pressure of the arm from the shoulder. Another person advocates a loose wrist for the expression of all emotion. Another gentleman, also well known to the profession of the country, would have us understand that through a careful use of his system of accents all things can be accomplished in piano playing. Patents of various designs have been put upon the market as great helps to the acquisition of technique. One of the patentees had the face to advertise his patent as 'the only known means whereby execution can be acquired away from the keyboard'; some one has since told him better. One of our best known Boston teachers for the last thirty years teaches a close position of the fingers to the keys, thus enforcing on the performer a pressure of the keys instead of a hammer-like stroke. Now here is another gentleman well known to the profession, who advocates very strongly the hammer-like stroke so carefully rooted out of the former gentleman's methods.

"You perceive by this that there are teachers instructing their pupils in styles of execution diametrically opposed to each other. What they are all trying to do is to give their pupils execution, whereby they may be able to perform a piece of music with the proper interpretation without conscious effort. This is absolutely necessary. Who can express his thoughts in conversation, with ease and fluency, if obliged to stop and think all the time of what words to use, and how to express them properly? Just so in piano playing. Then what is this execution so much desired made up of? What are its constituent parts, and just what part of it is acquired by an application of each one of the methods in itself? Execution does not limit itself to mechanism, as some would seem to think, as the latter is but a part of the former, and its lowest attribute. A great execution, like that of Liszt, Rubinstein, or Von Bülow, shows a superior intellect, and no man can possibly acquire it who has not great intellectual faculties. Show me that one person in the profession who is a great executor, *i. e.*, execution in the full meaning of the term, devoid of a splendid mind, and I will retract the statement, and not before. A great execution implies quick perceptive faculties and a strong will. The root of all execution is knowledge. You may have all the knowledge in the world, however, but if the agency through which it is to be expressed be untrained you cannot satisfactorily make your thoughts known. The arm and hand, with its fingers, being the physical mediums through which this knowledge is made manifest on the keyboard, we must first prepare them for intelligent and ready response to the mandates of the will before forcing them to perform duties for which they are not prepared. The purely physical attributes of execution or technique are strength and flexibility. Independence of fingers, as manifested in the execution of intricate and difficult finger passages; independence of touch, as manifested in the performance of chords with all the notes struck at the same instant, but one of them much louder than the others; independence of thought, as manifested in the execution of two different scales at the same time; independence of motion, as manifested in the performance of rapid staccato octaves in one hand while performing smooth legato octaves in the other: also that independence which allows of the ready performance of a perfect crescendo in one hand, while executing a diminuendo in the other—are all mental attributes. This combination, viz., of strength, flexibility, and the various forms of independence enumerated, with a thorough knowledge of all possible combinations, and will strong enough to propel involuntarily the arms, hands and fingers through the same without conscious effort, with all the lights and shades, accentuation and phrasing perfectly executed, are what constitute a perfect execution or technique. Of course it is very seldom a person is met with who has the talent and mind out of which a perfect execution can be formed of any very great breadth and magnitude. And right here permit me to say that it should be a part of every teacher's method to apportion to each pupil precisely the amount of technique that that pupil's talent warrants, and no more. Here is a nice point, however, viz., to be able to judge accurately at the beginning of a pupil's career just what they will be able to do after having trained themselves perfectly through years of study.

"The acquisition of technique is greatly facilitated by easy and natural methods of position at the piano of all the performing members, viz., the arms, hands and fingers. Some of our German friends are teaching a depression of the middle of the hand. This is, I will show you, a very unnatural position, and not only that, but it destroys the natural "lift" the finger has if you but hold the hand natural, that is, with the centre of the hand slightly elevated above a straight line drawn from the top of the wrist to the second joint of the fingers—that position which it assumes when hanging naturally at your side. The depressed hand often times ruins the future prospects of young people by straining their wrists and causing "weeping sinews." No person can learn the piano by this method without years of hard practice, unless he possesses that gift from Heaven—a natural execution—a purely mental trait, by the way. Persons gifted this way have quick perceptions and a strong will. They can play the piano under any adverse circumstances.

"This matter of position of hand and fingers is the rock on which we members of the profession split. The person who advocates the loose wrist, or, as it has not inaptly been called, the 'dish rag' system, develops but one side of a pupil. The brilliancy contained within a piece is never brought out, for how can it be with the application of a wet sponge touch? Brilliancy is unsympathetic. A touch which cannot be either sympathetic or unsympathetic at the will of the performer is imperfect. A touch suited to a Chopin nocturne—*i. e.*, that of those who teach a close position of the fingers to the keys, is not at all adapted to the execution of brilliant works. And so is the touch of him who teaches the hammer-like stroke unsuited to the performance of nocturnes, as his is necessarily a brilliant, hard touch, not at all suited to the performance of pieces demanding a sympathetic touch. Men who make a specialty of one side of art cannot be expected to produce a rounded whole. To produce brilliancy a clear, crisp, hammer-like stroke is absolutely necessary. To produce a round, full, singing tone, a certain pressure with the fingers near the keys, and with an allowable assistance from the weight of the hand, is absolutely indispensable, as quality is determined by the manner in which you approach the key. A discriminating use of the hand and fingers in the performance of octaves, chords, etc., is another essential. In fact, as I said before, a pianist must have the 'physical medium' under perfect control of the mind, that all phases of emotion may easily and readily be expressed. A thorough technical training at the beginning is, therefore, absolutely necessary for the full development of one's power. The relation the study of technique should bear to that of expression, throughout one's course of study, is best illustrated by drawing a straight line from the left-hand lower corner to the right-hand upper corner of a perfect square; the upper section being technique, the lower expression.

PAUL VON JANKO has been lecturing lately in Vienna concerning an epoch-marking invention of his which will revolutionize the mechanism of piano playing. He has constructed a new kind of keyboard, which can be fitted to any instrument and which will enormously facilitate playing. With it two octaves can be covered by one hand and chords can be taken which hitherto have been impossible. Arpeggios and runs will be much easier; there will be a saving of energy; transposition will be facilitated; only one key need be practiced in; the fingering will be less complicated and chromatic glissando made possible.

BARCAROLLE and GONDOLLIED are names given to piano-forte compositions embodying, without words, the boat songs of the Venetian gondoliers, with the rocking motion of the boat, the rippling of the waves, and the dip of the oars. The melody, which represents the song of the boatman, though simple, is full of artless beauty. The Gondollieds of Mendelssohn, and the Barcarolles of Rubinstein, are notable examples of this pleasing style of composition.

CONCERT PROGRAMMES.

E. S. Lind, Canton, O.

Septett (four hands) Beethoven; Alpine Glow, Oesten; Wedding March, Mendelssohn; Sonata, in A major, Mozart; Sweet Mignonette (Song), Tours; Venetian Air, Donizetti; Sonata, No. 2, Finale, Haydn; Larghetto, Sym. No. 2, Beethoven; Rondo, Clementi; Feté Hongroise. Leybach; Wood Nymphs' Call, Williams; Duetto, Mendelssohn; Awakening of the Lion, Kontski; Il Trovatore, Verdi, Melnotte.

Norwalk, Conn. Organ Recital, by Mrs. Alex. S. Gibson.

Fackeltanz (Torchlight March) in B flat, arranged by H. G. Thunder, G. Meyerbeer; *a.* Communion in G, E. Batiste; *b.* Postlude in B flat, A. L.-Wely; Song, O, Happy Day, Carl Goetze; Trio-Sonata No. 1, in E flat, J. S. Bach; Aria, Lieti Signor, Meyerbeer; Sonata in B minor, op. 178, G. Merkel; Duett, Qui Tollis, G. Rossini; Première Méditation, op. 20, No. 1, A. Guilmant; Song, Die Loreley, F. Liszt; Song, Go and Forget, Adams; Adagio, from Sonata, op. 77, D. Buck; Festival March in D, Geo. Carter.

Georgia W. Kelsey, Sioux City, Iowa.

Unfinished Symphony, Schubert (two pianos); Styrian Song, Children's Songs; Allegretto Pastorale, Oscar Raiff; *a.* Etude op. 45, No. 3, Heller; *b.* Waltz, D♭, Chopin; Spring Song, Mendelssohn; *a.* Sabbath Bells, *b.* Hush-a-by Lady, Children's Songs; Tornado (piano Duett), Hause; Fantasie, Opera, Charles VI, Heller; Nocturne, D♭, Dohler; Songs, *a.* Wait till I Come to Thee, Bassford; *b.* Farewell, Franz; Juliet Valse, Raff; Organ Solos, *a.* Marche Heroique, Schubert; *b.* Prelude et Fugue, in F, Rink.

Conservatory of Music, Portland, Indiana, Angie C. Goodin, Directress.

Sacred Quintette, Stowell; Soprano Solo, Pierrot, Hutchinson; Piano Solo, Marie (Nocturne), Richards; Soprano Solo, The Moon is Brightly Beaming, Guglielmo; Piano Duett, Invitation a la Danse, Weber; Baritone Solo, Bedouin Love Song, Pinsuti; Piano Solo, Auld Lang Syne and Highland Laddie (con var), Wallace; Soprano and Alto Duett, Come with Me, Campana; Piano Solo, Rigoletta, Burgmuller; Soprano Solo, When Stars are Shining, Stahl; Piano-Duett, Floating on the Wind, Richards; Tenor Solo, 'Tis I alone can Tell, Rosewig; Vocal Duett, Curfew Bells, Glover; Piano Solo, Lohengrin (Fantasie), (Wagner) Leybach; Quartette, Gloria from Twelfth Mass, Mozart.

Wesleyan College, Cincinnati, O.

The Water Fairies, Cantata by Franz Abt.

ARGUMENT.—At break of day (No. 1) the Fairies gather from all the waters to pay homage to their Queen (No. 2). From afar they see the Palace, and hasten to greet her (No. 3), rejoicing on their way (No. 4). At their request (No. 5) she tells the story of a former Queen, who thought the earth must sweeter be, and wandered from her home (No. 6). By a law of the Water Fairies she thereby lost her throne, and died of grief. As night draws near (No. 7) they bid farewell to their Queen, and return to their homes (No. 8).

Piano Duett, Heather Bells, Kunkel; Chorus, Where are the Angels, Hatton; Piano Solo, Valse in C Sharp Minor, Chopin; Chorus, No Clouds are in the Morning Sky, Brewer; Piano Solo, Polacca Brillante, Weber; Chorus, The Distant Chimes, Glover.

Herve D. Wilkins, Rochester, N. Y.

Prelude and Fugue, C sharp, No. 3, Bach; Sonata Pastorale, op. 28, Beethoven; Aria, In Questa Tomba, Beethoven; Nachtstnck, E, op. 23, Schumann; Impromptu, A Flat op. 80, Schubert; Die Alpen Rose, Sieber; Ich wandre nicht, Schumann; Op. 12, Selections, Grieg; Etude, Were I a Bird, Henselt; Nocturne, D Flat, Polonaise, B Flat, op. 53, Chopin; Song, Morning Land, Dudley Buck; Rigoletto, trauscription, Liszt.

Pupils under fifteen years of age, D. De F. Bryant, Ft. Scott, Kansas, Teacher.

Sonata in G major, op. 49, Beethoven; Silver Crest, Morceau, Edgar Sherwood; Old Folks at Home, Trans., Warren; Tarantella, Heller; Nocturne in E major, Reviews, Field; Simbacina Frühlings Schattenblümchen, Hesse; Old Oaken Bucket, Blake; Beautiful Evening Star, Wagner-Liszt.

At the close a contest by six little girls, for the silver medal. The piece played was Bach's little prelude in C major.

Mr. and Mrs. J. H. Simonds', Alpena, Mich.

Torchlight March, Piano, four hands, Clark; Waltz, Streabbog; Der Freischutz, Weber, Ludovic; Little Pilgrim, Vocal, Pelico; Sonate in F, Mozart; Tannhauser, Transcription, Wagner-Spindler; Slumber Song, Mendelssohn; Dance Hongroise, Piano, four hands, Loeschhorn; Bedouin Love Song, Pease; Polacca Brilliante, op. 72, Weber; Third Air Varie, op. 80, No. 3, Violin, Dancla; Rondo Brilliante, op. 62, Weber; Lutspiel Overture, Piano, four hands, Keier-Bela.

[For THE ETUDE.]

SIMPLICITY OF TECHNIQUE.

CHAPTER IV.

ELEMENTARY EXERCISES.

CLASS 2.—SCALE PASSAGES.

A scale, considered technically, is a series of eight piano keys to be played by joining two five-finger exercises together. As a scale has eight keys, and we have but five fingers, it is evident that, after playing three or four keys, we must put the thumb under and "begin again." This is the chief difficulty in scale playing. Since the thumb has generally to pass under two or three fingers, or, in coming the other way since the thumb has to remain on a key till two or three fingers pass over it, *practice that motion by itself a great deal.*

It is a very good thing to remember *that one should take out of a lesson or piece the difficult places, and make exercises of them.*

After one has conquered the difficulty of the passing of the thumb, the rest of a scale or scales is only a series of easy five-finger exercises.

The *fingering* of scales may be gathered from any good instruction book.

Important Rules are—

(*a*) Hold the hand and arm quiet until the thumb has passed under and has struck. Then move the hand and play on; or, when the hand goes over the thumb (as in descending with the right hand), hold the thumb firmly on the key till the next note sounds.

(*b*) Let the hand always point the same way as do the keys. When the hand is in position to play *c, d, e, f, g*, the "crack" between *e* and *f*, if continued, onght to cut the hand exactly in halves as far as the wrist. The thumb nail should always point along the length of the key it strikes.

(*c*) Be *sure* to hold each key down until the next is struck. Do not take any one up even *a hundredth part of a second* before the next is *down on the bottom*, but let one finger rise at *the absolute moment* that the next *touches the lowest point.* This, and this only, is true legato playing, without which the piano is no better than a "tinkling cymbal."

(*d*) Raise the fingers with a jerk, in fact, *strike upward* with each finger, when it leaves its key. Raise the fingers *high.* This is not essential to good playing, but it is to good training. Throw the thumb up as if it was to lodge on the back of the hand; or, if it is under the hand, throw it up with a *thud* against the hand. Let all the motions be energetic and extreme. Never mind accent or expression at present.

(*e*) While playing or "jerking" the fingers up and down, always with the greatest energy, play at first very slowly, so as to give close attention to every motion. When you are sure you are right, play faster and faster; finally, at least a dozen notes in a second, and continue this speed *until the hand is tired.* No exercise does good that does not cause fatigue!

If weary of playing one scale, modulate into another, and keep on without resting, until physically tired. Do not play with both hands together for at least a year from the time of commencing.

Play up and down an octave, or two, or three, or four octaves, just as you please, only keep playing.

CLASS 3.—CHORD PASSAGES.

To become familiar with all the names and changes of chords, one must study "Thoroughbass."

For technical purposes we need only know that—

First. "Every letter," as *a, b, c, d, e*, is no chord, but

Second. "Every other letter," as *a, c, e, is* a chord.

Third. Three "every other letters," as *a, c, e*, make a kind of chord called a *Triad* or three-part chord.

Fourth. Four "every other letters," as *a, c, e, g*, make a kind of chord called the chord of the seventh.

Fifth. The letters which make a chord may be arranged in any order you please and it is the same chord. *A, c, e*; or *e, c, a*; or *a, e, c*, are all the triad of *a*, which is the first letter when the triad is "right side up."

Sixth. There are two chords in each key which very especially belong in that key, and are used many times oftener than any other chords. One is the chord whose first letter is *one* of the key. In the key of C, this chord is *c, e, g*, or the triad of C.

The other chord is the chord that begins on five of a key. In the key of C, this chord is *g, b, d, f*, or the chord of the seventh of G.

Now as to the practice:—

Strike *c, e, g*, with the right-hand fingers. *Be sure* that you strike down *all* the three letters. We generally use fingers one, three, and five (foreign fingering) in playing this triad. Play it forty or fifty times; then play it as many times in the order *e, g, c*, (1, 2, 5), with *c* the highest; then as many times in the order *g, c, e*, (1, 3, 5), with *e* the highest.

Practice, in the same way, the fifth chord in the key of C. The chord is *g, b, d, f*, and, of course, we can arrange it in four ways, namely: *g, b, d, f*; or *b, d, f, g*; or *d, f, g, b*; or *f, g, b, d.* Be sure to strike every key, so that you can have a distinct sound.

Play these two chords thousands of times, until you are perfectly secure in striking them.

Afterward, in like manner, practice the first and the fifth chord in all keys, with the right, and also with the left hand.

SEVEN WAYS OF STRIKING CHORDS.

1st way. Hold the hand still and *stroke* the letters gently with the three or the four fingers. (Very uncommon).

2d way. Strike a quick blow with the fingers. Hand and fingers rigid. (Uncommon).

3d way. Strike gently from the wrist, the fingers relaxed, sometimes nearly straight. (Common in soft music).

4th way. Strike briskly, bending the wrist so that the back of the hand is nearly perpendicular after each blow. Fingers rigid, and finger nails perpendicular to the keys when the finger tips touch. Close cut nails are needed. This is a very common way. Strike hundreds of times on each chord till you are "sure to hit it," then vary to different chords, but do not stop to rest until you have played hundreds of times.

5th way. Strike or stroke gently, everything flexible, and every joint from the shoulder down bending or giving a little; the fingers, perhaps, slipping a trifle on the keys. Pretty common in soft music and song accompaniment.

6th way. Strike from the elbow. Everything rigid. Hands raised for the stroke four to six inches above the keys. This is a common way for grand effect, and shonld be much practiced.

7th way. *Switch* the keys with the fingers, the arm bending as if an iron rod was run through the shoulder and throngh the forearm, half way from the elbow to the wrist. The elbow rises and falls at each stroke; but the point half way to the wrist is still. A common way to play rapid repetitions of a chord, or *tremando* passages.

It should be remarked, with respect to all piano-striking, that the fingers must not continue to press down after a blow. When a key is down, its work is done, and all the pressure in the world will not bring out any more sound. To illustrate a true blow from the elbow, dip your fingers in water. Then try to shake off the drops of water by throwing the arm down suddenly, and stopping it with a jerk, when the forearm is exactly horizontal.

If a good player should strike a grand chord with all his might on the piano, and the piano, at the moment of contact, should suddenly vanish, the player's finger tips would remain in the air at the exact level where the keys were, not even a quarter of an inch below that level!

Z.

The Etude

MUSIC

A Selection of Instructive Pieces—Revised, Fingered and Edited by Eminent Teachers of the Piano-forte.

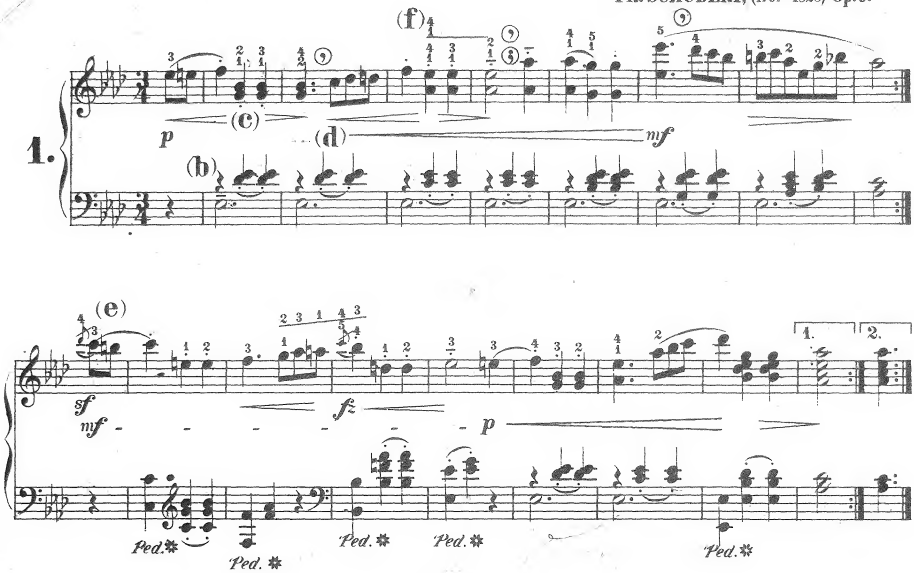
Philadelphia:
THEODORE PRESSER,
1004 WALNUT STREET.

(a) WALZER.

WALTZES.

= Phrase.
= Section.
= Period.
m = measure.

FR. SCHUBERT, (1797–1828) Op. 9.



(a) "First waltzes by Franz Schubert! Ye are lovely little genii floating above the earth about the height of a flower"! Schumann.

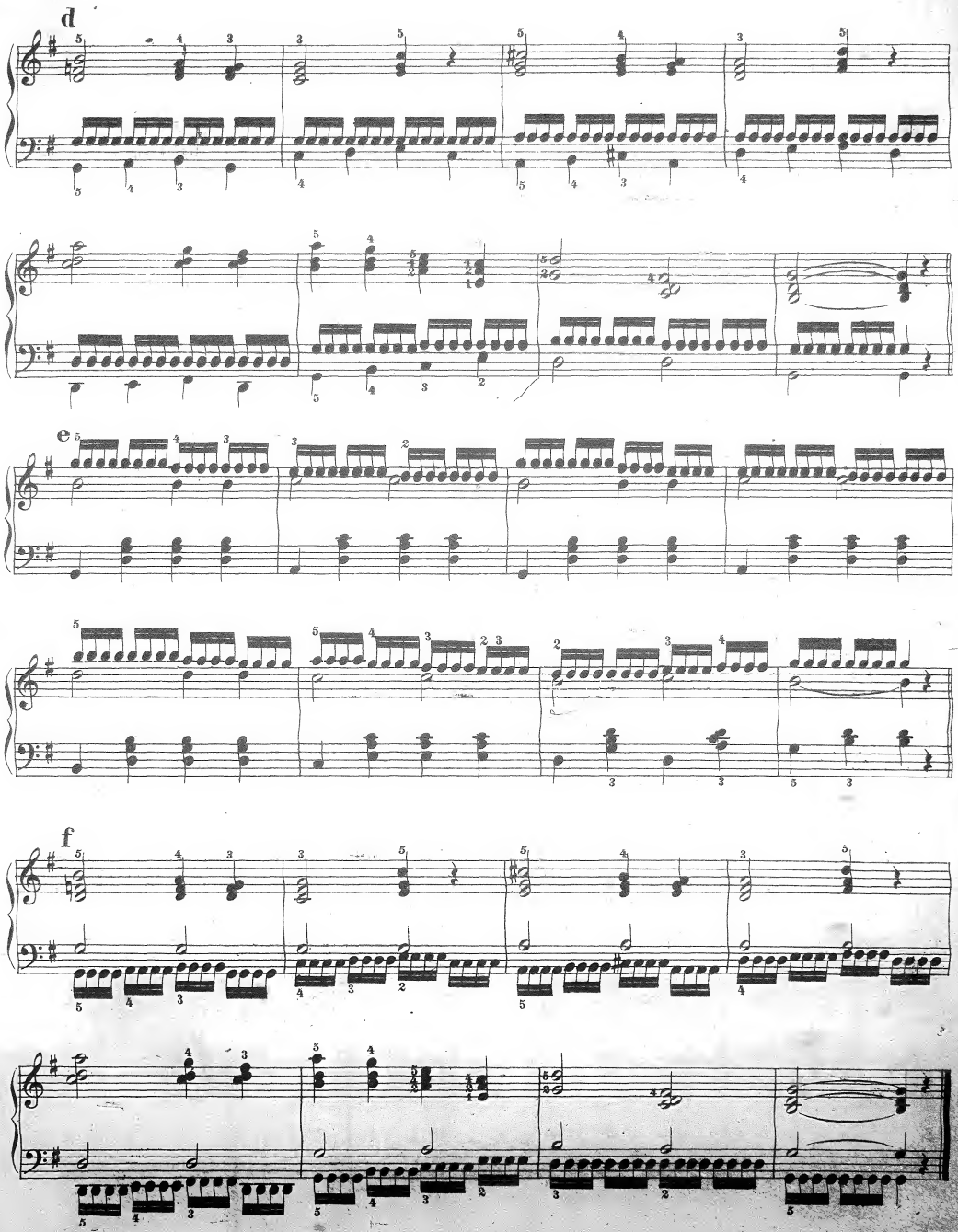
(b) The first bass-tone must firmly but delicately mark the rhythm, and be softly sustained with the finger where practicable.

(c) Not too sharp a staccato. Every tone must be elastic and springy, like the fairy footsteps they remind us of.

(d) Each "phrase" has a delicate shading of its own, but they must move steadily on to the climax on e flat.

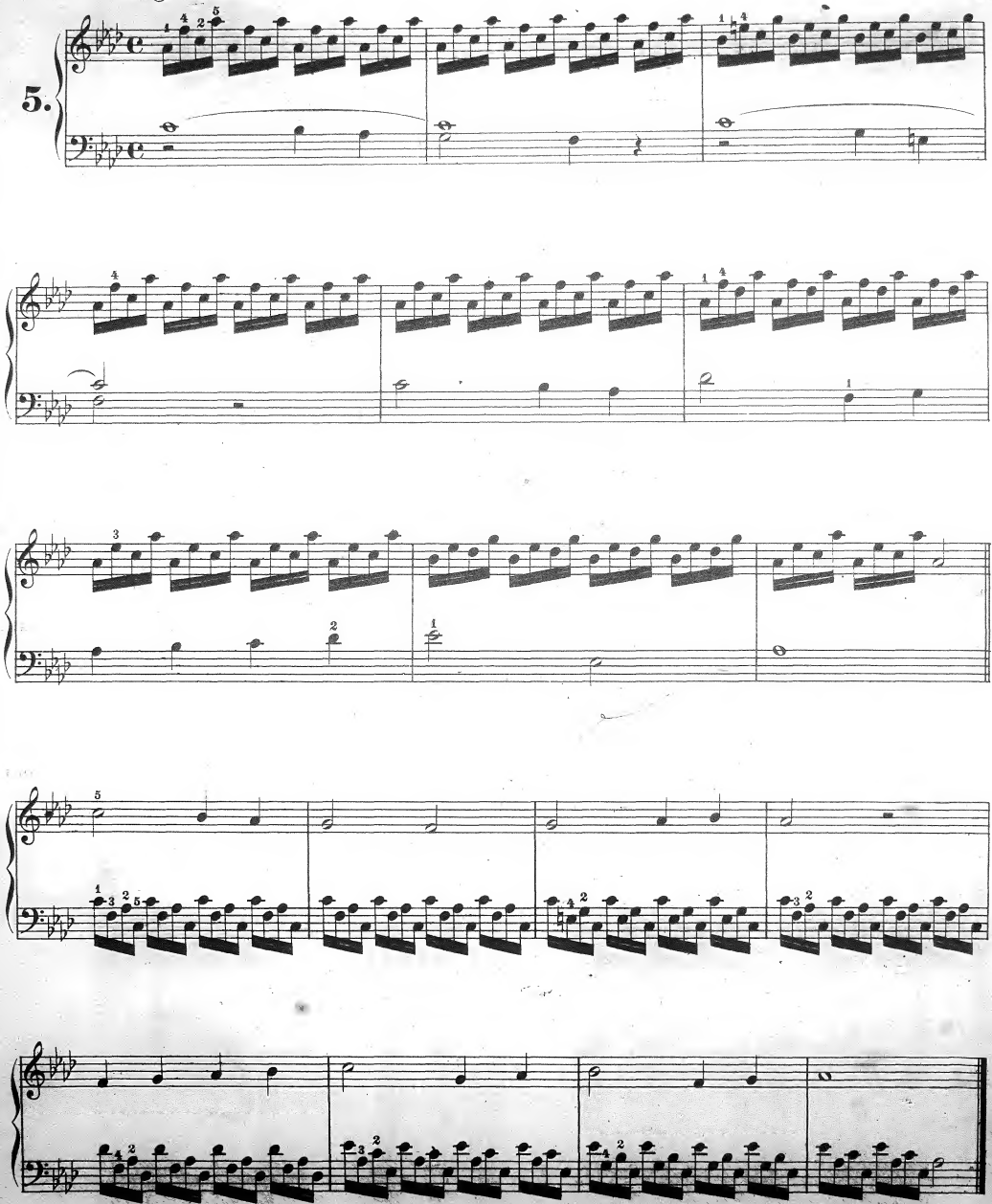
(e) B♭, ✣ m. 8, and a♭, m. 10, do not belong to the key, and are called chromatic tones. E♭, m. 9, belongs here to f minor, and d♭, m. 11, to e♭ major, and as members of a Key are called diatonic tones. Are the other natural tones diatonic or chromatic?

(f) Figures above a line represent an optional fingering. The lower fingering here is better adopted to the clear enunciation of the melodic tones.

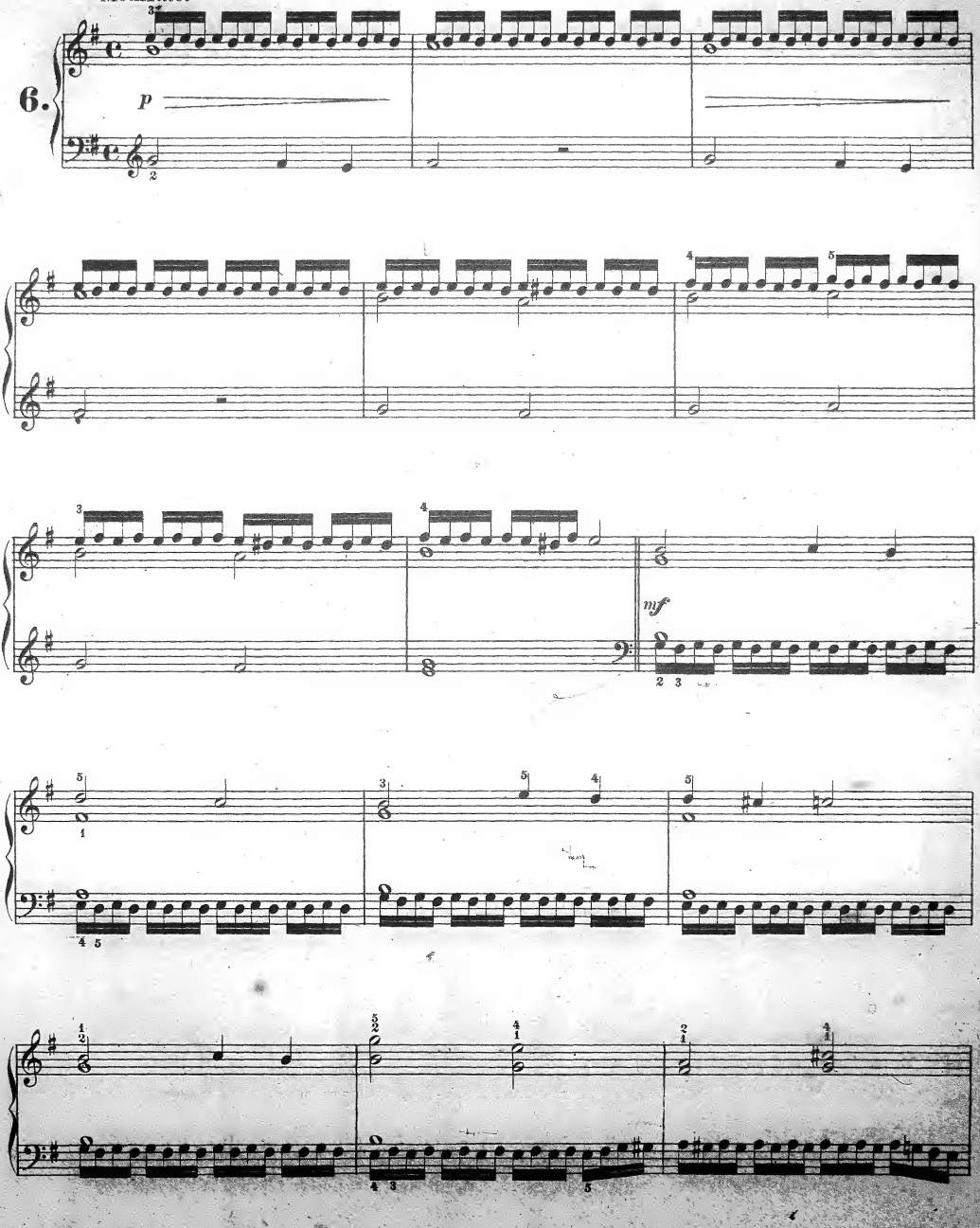

d
e
f

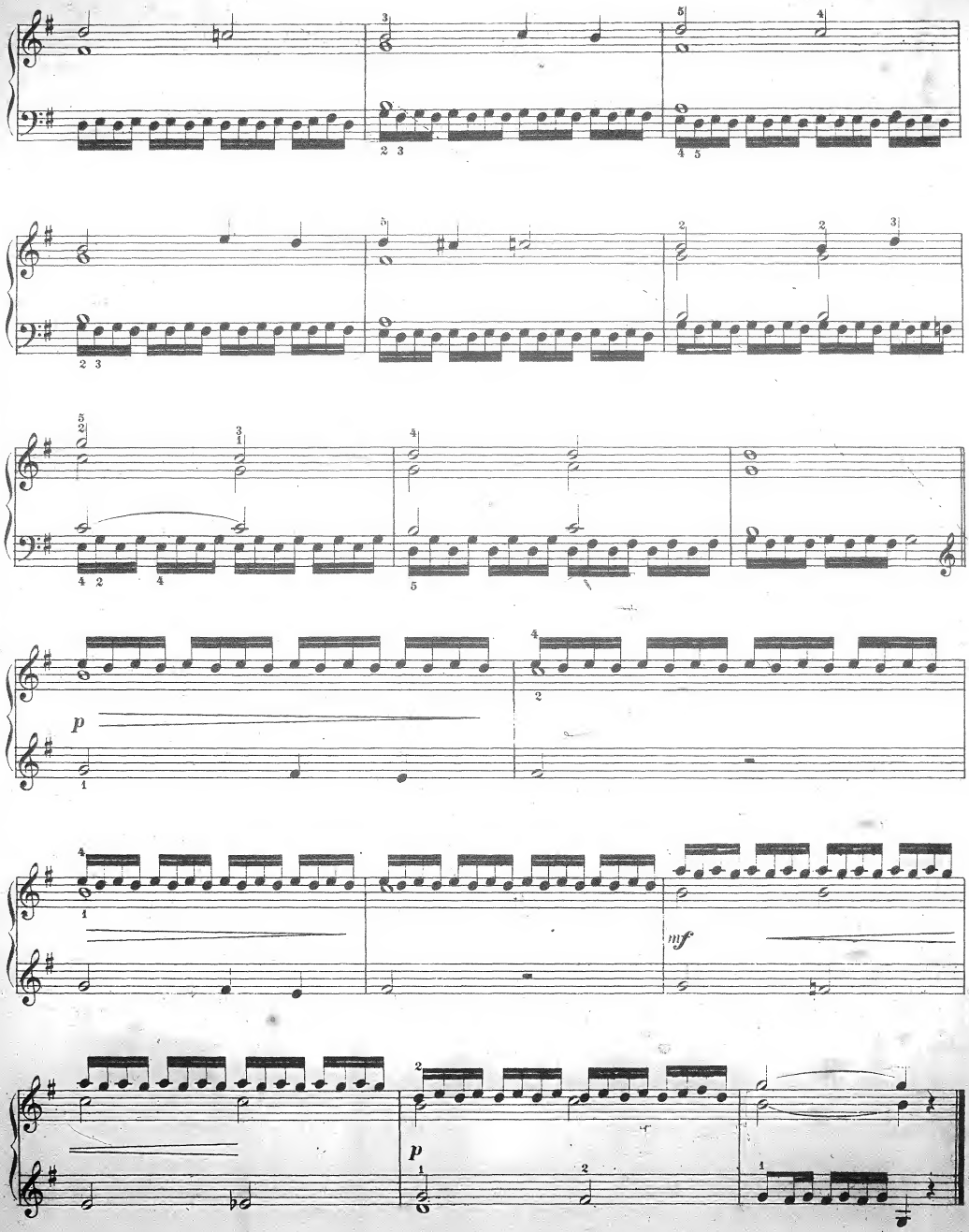
Allegro moderato.

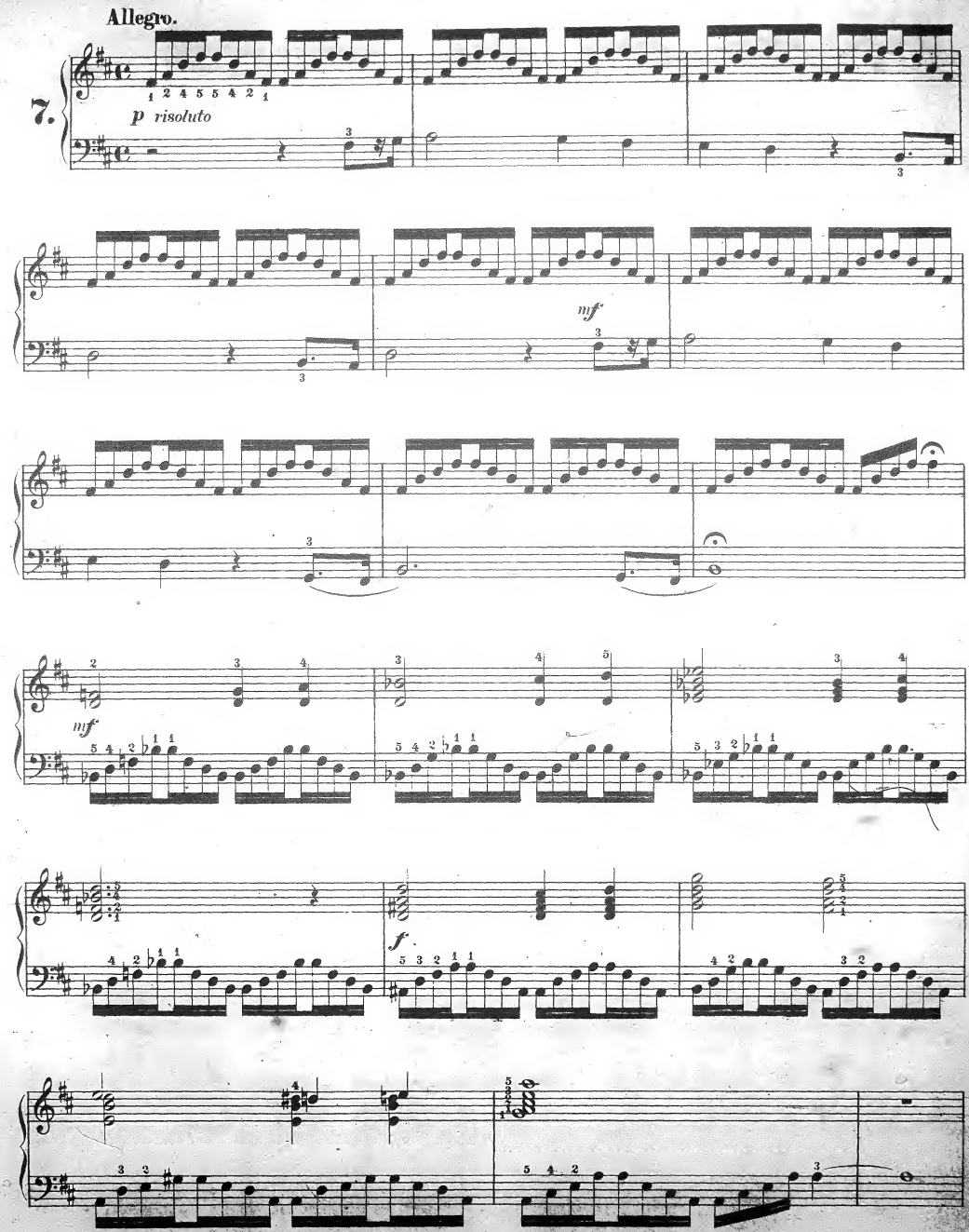
5.

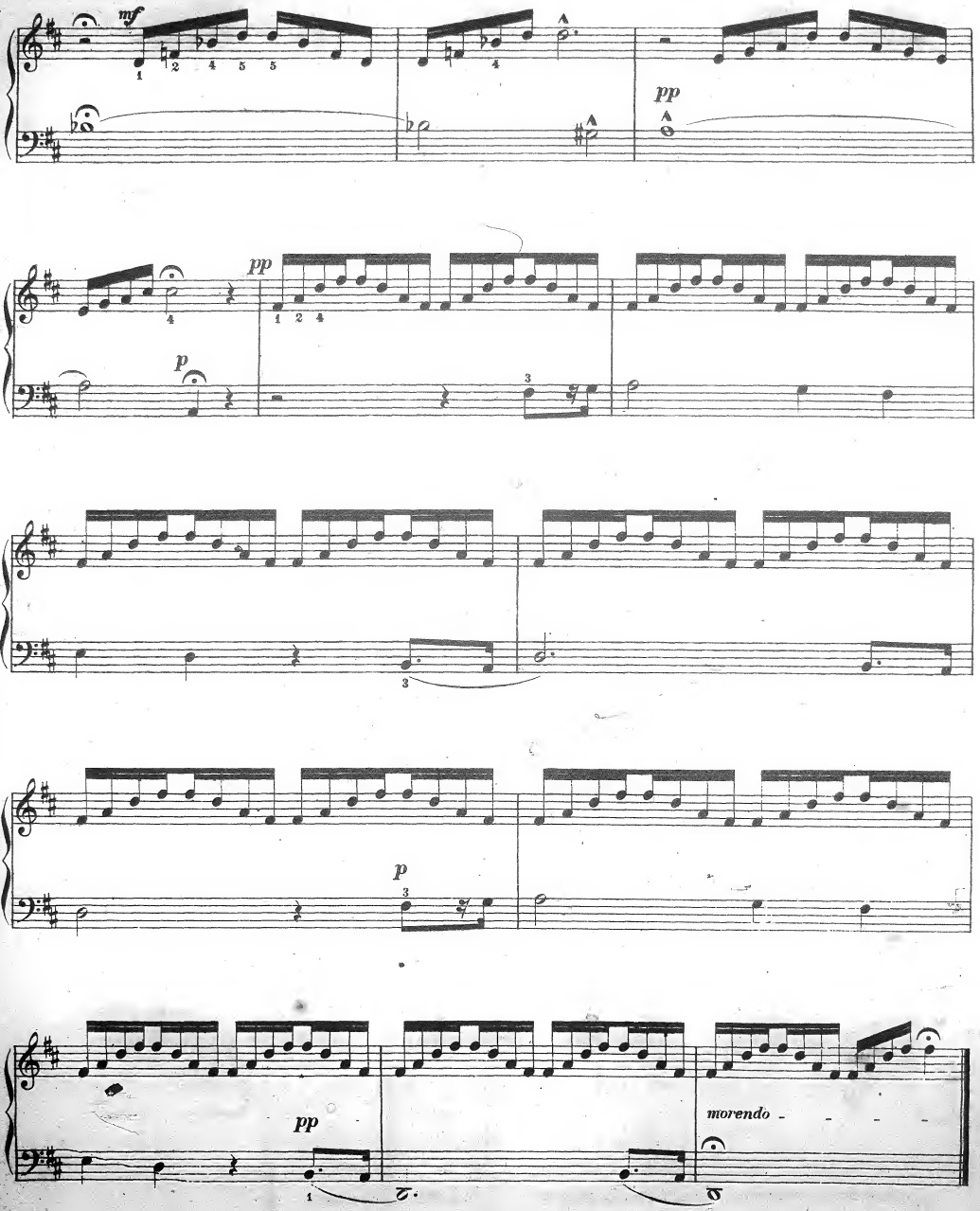


Moderato.



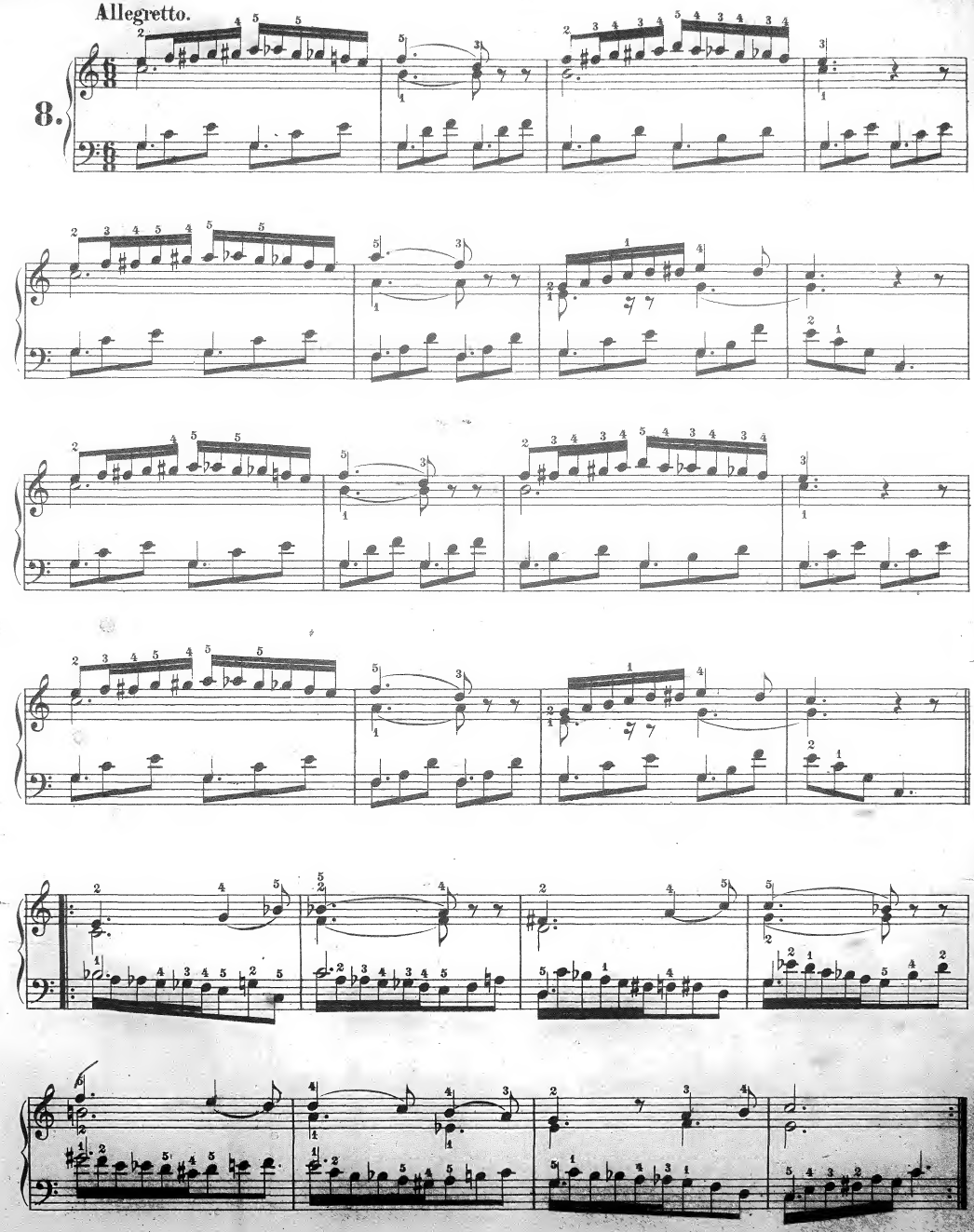

p
mf
p


Allegro.
7.
p risoluto
mf
mf
f


mf
pp
pp
p
p
pp
morendo

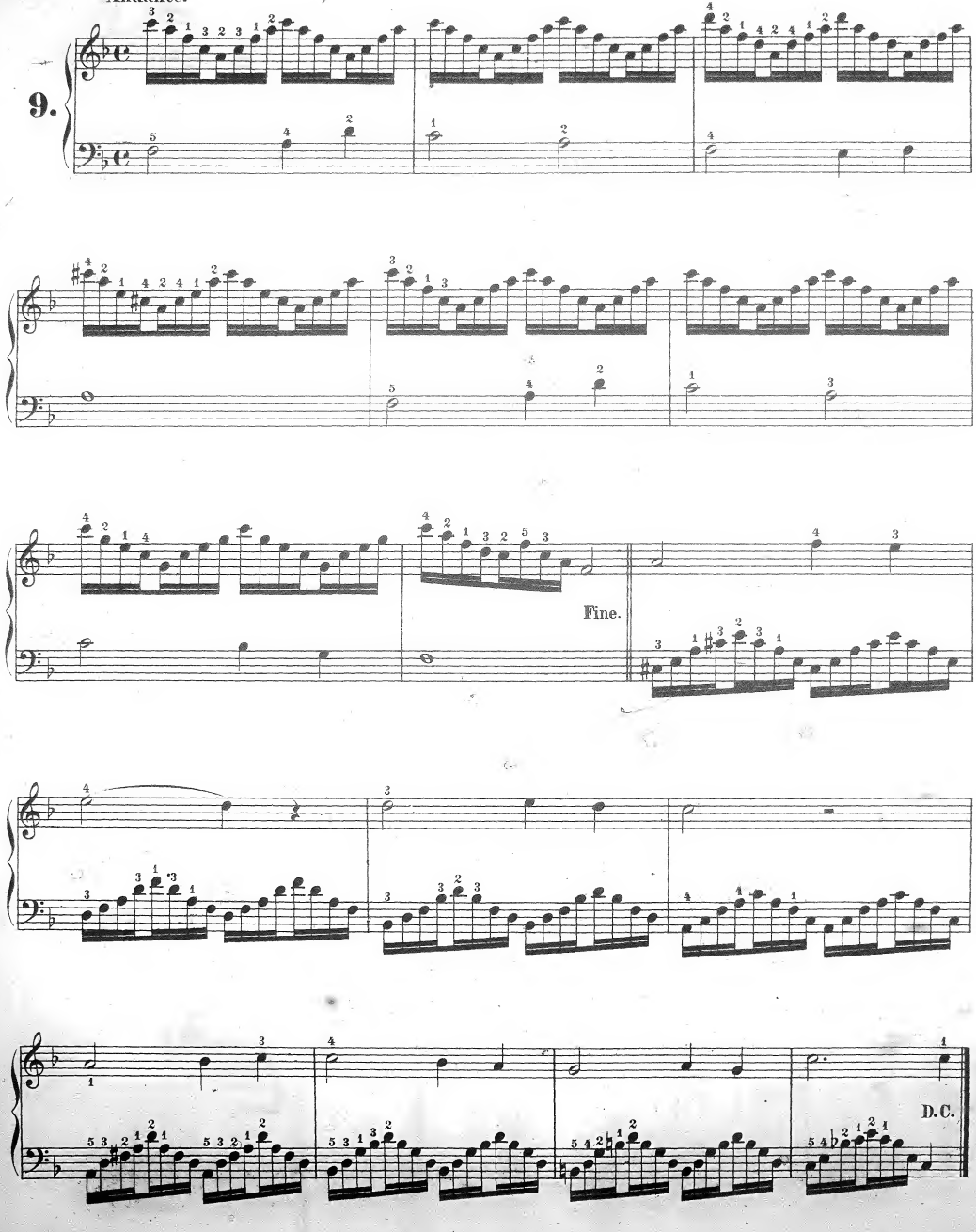
Allegretto.

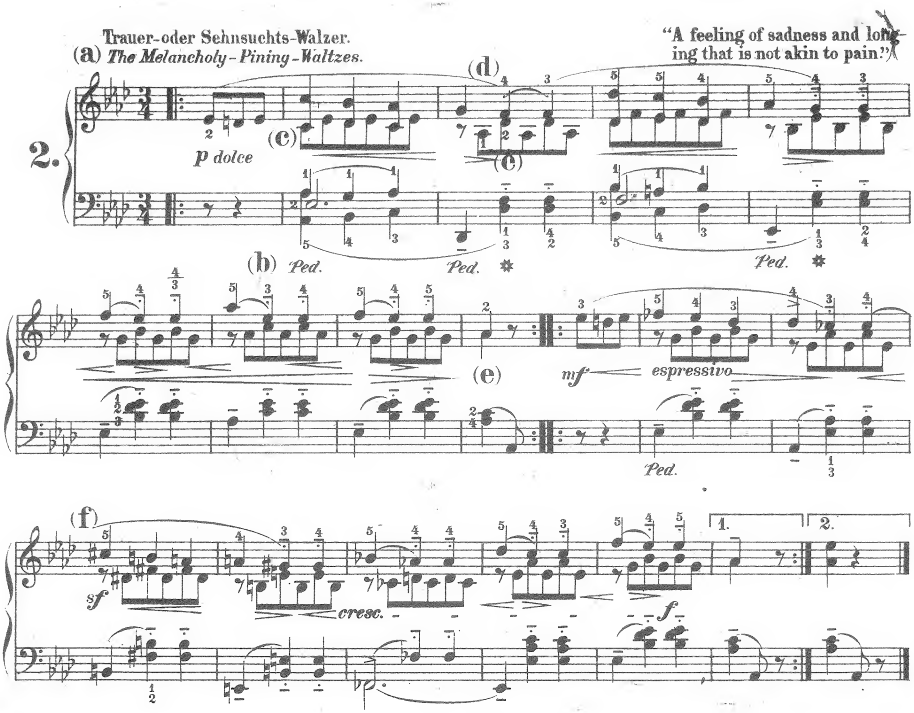
8.



Andante.

9.

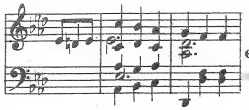




(a) This waltz springs from too deep and tender a spot in the human heart for Schumann's words to apply to it. The sustained harmony and richer polyphony would also point to a totally different psychological basis. Both for this reason and the technical difficulties involved this waltz should not be classed with the first one, but reserved till at least the second grade.

(b) The pedal must be used not merely to preserve the legato, but to give a richer quality of tone. Its definite use cannot be marked, the ear must alone determine that, so its use has been indicated only in a general way.

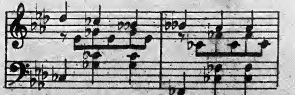
(c) This method of notating may look a little awkward as compared with the original, but it certainly makes the voice-leadings much more clear. The repeated eb of m. 2, db, m. 3, and corresponding tones all the way through must be thought of as sustained tones. A good study to get a clear conception of this would be to play the plain harmony in halves and quarters in the following manner.



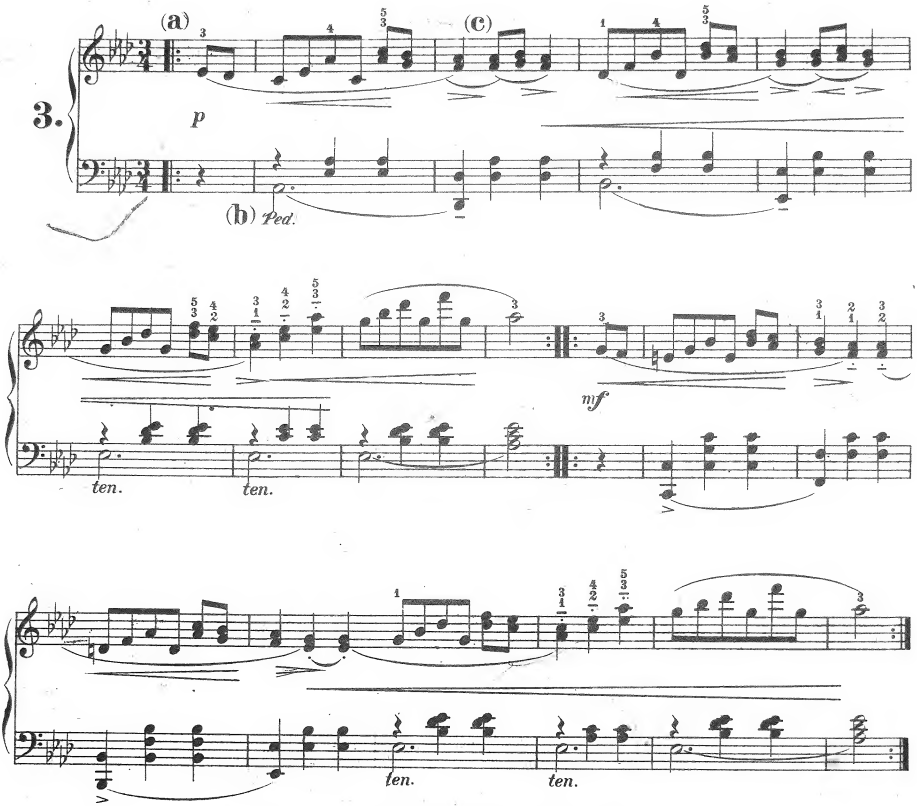
(d) The portamento here must be like a softly uttered sigh, and requires therefore the soft pressure touch of the arm. This must not in any degree disturb the legato of the eighth note accompaniment, which must be not only legato, but very sostenuto

(e) The quarter notes here should be conceived of as dotted quarters, and sustained till the end of the bass eighth note

(f) This notation is misleading and puzzling. The following is the logical notation,



as this shows it to be a simple modulation into the Tonic Minor. (Minor mode of the same key)



(a) Like No. 2 this belongs more properly to the next grade. Nos. 3 and 4 give us different phases of the feeling indicated in the title of No. 2. A lighter, but just as melting quality of legato is needed, especially in the thirds. Soft moonlight rays quiver in every tone. A good study for delicate tone shadings. While the waltz rhythm and tempo is maintained, what a contrast in emotional content these three little tone poems present.

(b) The use of the pedal is indicated only in a general way. There should be a very light pedal touch.

(c) The double legato mark is used to guard against any snapping off of the first tones of the measure. One usually hears the first of two repeated tones cut off very short, whether the sense would require it or not. Here it must be carefully avoided, making the two tones, almost if not quite legato.

Questions and Answers.

QUES.—Can you answer this question, either through THE ETUDE or by letter, as you choose? How do you interest a child who is determined not to learn music, but is compelled to do so by her parents? They would rather take their children out of the public school than have them give up music. This one is about twelve years old; her older sister I have conquered, but I have exhausted my knowledge on her, and do not know what to try next. She is naturally an ill-tempered child. Please answer, and oblige L. E. G.

ANS.—I see you are a live teacher, and understand that the most important problem in teaching is to interest the pupil. *How* that is to be done depends on the peculiarities of the individual pupil. No one but yourself can judge how you can get hold of the particular pupil you speak of, and neither I nor any one else can answer your question decisively. But possibly a hint or two may be of service. If you could get this child to enjoy playing some piece she likes, it might solve the problem, in part, at least. If she is far enough along so that she can play a simple piece, even imperfectly, suppose you select one for her. Make sure beforehand, if you can, that she likes the piece, then give her that, *and nothing else.* Limit her practice so as to be *sure* that she wont get sick of it. No matter if she plays it badly at first, *if she only likes it,* and enjoys playing it. Then you can gradually show her how she can make it sound better by improving her touch and other technical points. Thus you can bring her to see her own needs in the way of technic. Meet these by a few simple exercises, practiced *a few minutes only*, every day. As soon as she gets that piece tolerably, give her a new one, taking care, as before, *that she likes it.* Work that in the same way, and keep up the old one for as much polish as you can get, but don't let her get sick of it. If you can get her to like *you*, and to wish to please you, you will probably succeed. If this prescription does n't work, give me a fresh diagnosis of the case, and I will try to help you.

QUES.—In Lebert and Stark, Book II, in the School of Embellishment, there is a study in G minor, illustrating the turn following a dotted note; the first three notes played as a triplet, and the fourth note of the turn occupies the time of the dot. In Dr. Lebert's edition of Sonata Pathetique, he gives a similar embellishment to be played as a turn usually is—four equal notes. Why is there this difference?—B. L. H.

ANS.—I cannot tell you why Lebert chose to make this difference; perhaps he could not have told you himself. The choice between the different ways of making turns is generally a matter of taste, and depends on experience and the sub-conscious judgments which come from experience of music. Frequently the choice is determined by whether one or the other way of making the turn will make it sufficiently deliberate and clear. A turn ought seldom to be *hastily* performed, especially in a broad lyric piece, such as the *adagio* of the "Sonata pathetique."

QUES.—Will you please express in your next issue what is meant by the title "Abbé," as applied to Liszt, also "Chevalier," as applied to De Kontski?

ANS.—"Abbé" is a title belonging to a certain order of priests in the Roman Catholic Church. They are, I believe, what are called "Secular" priests, not having advanced far enough in the holy orders to celebrate the sacraments. Liszt took orders to this extent in Rome, nearly twenty years ago. The title "Chevalier" is a title of nobility, as to the *exact* significance of which I am not informed. But, unless I mistake, it is nearly equivalent to the English "Sir," as applied to a Knight Baronet, or to the German "Ritter." The title may mean, however, that its possessor has had the Cross of the "Legion of Honor" conferred on him.

QUES.—Please answer in ETUDE if it is really easier to play or sing in flats than in sharps, and if so, why? Is it easier to transpose down or up?—A. L. P.

ANS.—I do not think it is really any easier to play or sing in flats than in sharps, provided one has been properly trained in both. I know of no reason why it should be. Any well educated musician ought to be able to transpose down or up equally well.

QUES.—Will you tell me, through THE ETUDE, *what* to use with Organ Scholars? I have so many come to me who wish merely to play Sacred Music, I am sometimes puzzled what to do.—E. P. N.

ANS.—"Emerson's Instruction Book" is perhaps as good as any. For Organ Music use Thomas A'Becket's "Modern Gems," or "New Themes and Modern Gems," by Albert W. Berg. A collection of Cabinet Organ Music, in sheet form, by Samuel T. Strang, and Recreations for Cabinet Organ, by Louis Meyer.

QUES.—1. Why, in Mozart's Sonata in F, No. 4, Cutta Ed., is the trill and shake (⩘⩘), though written differently, played the same? Why not write them the same and avoid any doubt as to the correct manner of playing? 2. In orchestral or chorus work, is a quarter note to be held any longer than an eighth note, before a rest? In other words, do they both rest the moment the beat is reached? Is there any rule in regard to leaving the note before a rest?—E. A. S.

ANS.—1. The ⩘⩘ is really a short trill, "prall-trill," or "bounding" trill, the Germans call it. When a trill marked *tr has* to be short, it means the same thing. Both signs are used indifferently. What you complain of is only part of the prevalent confusion as regards embellishments. It is regretable, but nobody seems to know how to avoid it. 2. As a rule, notes, of whatever length, are to be held their exact time. But at the ends of short slurs, the end-note, unless longer than the other, is made staccato and soft. This is true also of short notes at the ends of other phrases, but I cannot give you a hard and fast rule for this, because our notation for phrasing is still so imperfect. Dr. Riemann and some others are now trying to improve it.

QUES.—Will you answer the following, through THE ETUDE? Why is it, that that sweetest of all instruments, the flute, is so much neglected in America?—S. M. A.

ANS.—Are you sure that the flute *is* neglected in America? My own impression is that the percentage of good flute players is about as large in this country as in Europe. Of course, more people study the violin, because its capacity for artistic expression is much greater.

QUES.—1. Will you kindly tell me when two notes in the same position on the staff and connected by a curved line, are not considered tied notes? 2. Can you give a *rule* for the fingering of scales in double thirds?

ANS.—1. When staccato marks are used, and when either of the notes are chromatically altered. 2. In February issue, '86, page 56, you will find an article on "Rules to aid pupils in remembering the fingering of the scales of double thirds and sixths."

[FOR THE ETUDE.]

MUSICAL ACROBATS.

BY ANTONIA K. L. DICKSON.

Many players are quick to recognize that an ostentatious parade of their abilities will win applause which would be denied to their natural gifts unassisted by art. And for this reason the modern candidate for popular favor will exhaust himself in efforts to heighten the effect produced by the exercise of his executive and intellectual powers, by tricks and artifices, which are totally unworthy of a true votary of art, and which only serve to substantiate his claims to an apish origin.

When a passage, involving the utmost exercise of the mechanical ability, is rendered with perfect ease and dignity, and with nnconscious mastery over existing difficulties, the audience is apt to be unimpressed, and to conclude that the composition is not of an exacting nature. An artist who truly respects himself and the profession will not stoop to solicit admiration. When the performer is content to degrade himself to the level of popular taste, the performance assumes the character of a mere exhibition of legerdemain. The affected stride; the deliberate and ostentatious adjustment of the performer's majestic person to the artistic throne, the impressive pause while the hands are poised over the keys like a hawk preparing to swoop on its prey; the alternate elevation and depression of the wrist—one of the most absolutely useless and ungraceful artifices in vogue—all these things are an offence to artistic taste, and degrading, in their very essence, to the man or woman who resorts to them; but, sad to say, they possess an nndoubted weight with the public.

A *staccato* passage, executed as if the keys were electrically charged; a *legato* strain, played with the fingers prostrate on the notes, and the person of the performer sprawling inelegantly over the instrument; these and a score of other uncouth and needless contortions, go to make up the sum of many instrumental performances.

Now, my conviction is, that these artificialities, one and all, are absolutely and entirely unnecessary, and do not enhance the brilliancy or expressiveness of the performance by one iota.

Contortions are totally useless as a means toward increasing the digital dexterity of the performer, or enabling him to interpret with greater fidelity the composer's inner meaning; the most delicate gradations of light and shade, the subtlest distinctions of expression, may be attained by the quiet, masterly and intelligent exercise of those flexible bones and muscles underlying the structure of the hand and wrist, and are entirely compatible with the maintenance of that dignified repose which should characterize the interpretation of the most exacting classic.

The velvety smoothness of the *legato*, stealing on the rapt senses as gently as

"Tired eyelids upon tir'd eyes;"

the different *staccati*, varying from the feathery touch, tripping like elfin footsteps on an enameled sward, to the clear, incisive strokes, cleaving the air like the crystalline tintinnabulations of a wood-pecker's fairy mallet; the strong, deep, passionate, singing tone,

"Yearning like a god in pain,"

are all attainable by the same simple methods, and do *not* require the lavish display of power, the patent drain upon the player's faculties, which are now the inseparable adjuncts of a pianistic exhibition.

Nor are these meretricious arts confined to the superficial charlatans who throng the courts of music. Were this the case, a strong league of earnest-souled artists could be formed the better to crush out this crying evil, one of the surest indications of the growing artificiality of the age. But men and women of undoubted genius, whose mechanical ability and intellectual grasp are frankly conceded by their peers, and reverentially acknowledged by their inferiors, do not scorn to resort to artifices wholly out of keeping with their attainments and pursuits, and which only enable them, at best, to exercise an insecure and evanescent ascendancy over the minds of their hearers. For, strange to say, under the fleeting and capricious elements which go to make up the component parts of that mysteriously inconsistent thing, the heart of the people, there floweth evermore a stream of genuine, unadulterated feeling, and this a true musician, so he fail not or falter in his high endeavor, may surely reach. And once reached, his ascendancy is secured, his hold is undisputed, and no baser hands may wrest the sceptre from his grasp.

[FOR THE ETUDE.]

BOSTON, May 31st, 1886.

EDITOR OF THE ETUDE:—

The article in THE ETUDE for May, on "What is True Touch?" has interested me much, as that subject has been my principal study for ten years, and during that time I have tried all the methods of the best teachers. There is one point in what my experience has taught me as the best method of practicing to acquire the power of producing a full, pure, legato tone, which I do not see much mentioned. Let the fingers be held in a curved position over the keyboard, the back of the hand being flat, and the wrist *perfectly flexible.* Then raise the finger and bring it down *slowly*, from the knnckle, and hold the key with a firm pressure, until the next finger takes the next note, etc.

The important point is this: not to *strike* the key with a quick blow, like a hammer, but to bring the finger down slowly from above, fully controlled by the will in speed and steadiness. Then vary the exercise by dropping the wrist, and bringing it again to the level of the keyboard, while the finger firmly presses the key, to insnre perfect flexibility of the wrist. A pupil faithfully keeping up this method of slow practice for some time, will eventually acquire an *undertone* of pure tone, perceptible in the most rapid execution.

I do not give this as an original idea, only as the result of my experience as a student and teacher.

MRS. VIRGINIA A. HOWE.

To the Editor of THE ETUDE:—

DEAR SIR—In my article, "An Easy Fingering of the Scales," the misprint of one letter has changed the sense of the sentence entirely. The sentence commencing "As the thumb is *now* used on the black keys," should read "As the thumb is *not* used on the black keys in scale-playing, the pupils will therefore not play B flat in F major with the thumb, but on the following C."

Phila., Pa. RICHARD ZECKWER.

NEWS OF THE MONTH.

After all the talk and anticipation, Philadelphia and other large cities have had, at last, the opportunity of judging for themselves the much criticised and much praised American Opera Company, or, as it is now called, "Opera Sung in English." The universal judgment is that Mrs. Thurber's vast enterprise is a success, that is, taking everything into consideration. The magnitude of the operation stuns one. Such a vast body of singers, musicians, officers, machinists, carpenters, all marshalled like an army; all obeying orders and showing themselves well drilled; and all this accomplished within the short compass of a year; is indeed amazing, and speaks volumes for the brains, energy, and persistent courage in the face of fearful odds, of the managers of the concern. It is a general impression, and an erroneous one, that mere brute money has piloted the undertaking through the rough seas and shoals of disaster. This is a great mistake. Brains, and brains, both musical and business, have guided the company to success. Mistakes are, of course, inseparable from such beginnings. Still, when have we heard a better drilled chorus; the orchestra it is superfluous to speak of, it was perfection; and the principals themselves, were they not excellent? Hastreiter's noble voice and impassioned acting made a marked impression. She is new to our city, and people asked themselves where she had come from, and how was it that such talent should remain hidden so long. Her "Orpheus and Ortrud" were artistic creations and will be long remembered. Juch, Louisa Pyk and Helen Dudley Campbell were all satisfactory. Madame Tallemand also gave much pleasure. The tenors are the weak points of the company. Candidus is not first-rate, and we are glad the management have secured such a fine artist as Sylva, formerly of the Metropolitan, for their Primo Tenore. Take it all in all, the visit of the American Opera Company was an unqualified success.

The Schuberts also gave a delightful and unpretentious musicale at the Academy of Fine Arts. Miss Emma Schubert pleasing all by her guitar playing, and her youthful sister by her talented piano playing. Mr. Franz Schubert's violin playing is well-known, and although he has not been heard of late in our concert rooms, is always listened to with interest, as he is an artist and plays with finish and expression. Miss Henrietta Schubert, who has a powerful mezzo-soprano, also elicited applause by her tasteful singing.

Rubinstein has given his famous cycle with immense success. His coming to America is positively announced.

Walter Bache, Liszt's favorite pupil, was to the fore in the late celebrations, and can be looked up to as the pioneer of the great Hungarian music in England.

Bernard Stavenhagen and Walter Lamond are two young aspirants for pianistic honors. They both play magnificently, with, of course, faultless technic—technic again.

London is literally besieged by pianists. Wilhelm Svzardy-Clauss and Clara Schumann head the list. The former was once a great pianist, and plays marvelously yet. She was well received by the Queen, who is a great lover of music.

Dear old Clara Schumann divides the honors with Liszt. She, venerable as she is, plays wonderfully yet, and age has not touched her wonder-working fingers.

New York is slowly simmering; the season is dying hard. DeKontski's Opera was badly produced and badly sung. The music is good. Of course, the "Lion" awakened and roared. It might be well called the DeKontzki leitmotif. It runs through all his works, and so strong an effect has it produced on my imagination, that I can never think of the veteran pianist, but in the costume of a lion tamer. How that royal beast has roared under his touch for the last fifiy years.

Paris has lost a fine pianist in Theodore Ritter. He was a pupil of Liszt, and was a sterling player, although when he concertized in America with Carlotta Patti, he did not show himself at his best, as he only played light salon pieces, generally compositions of his own. I had the pleasure of studying with him for a short time, and know what a thorough artist he was. Indeed, with the exception of St. Saens, he was the most solid player in Paris. He was a graceful composer, and really died too young.

They say that Ludovico Breitner, another pupil of Liszt, and also very popular in Paris, has gone to a lunatic asylum. Too bad that there is such a feeble border line between technic and lunacy. I think that this over-devotion to technic is shattering the nerves of our best artists, not to speak of their neighbors'. They aim at an almost impossible ideal of execution, and everything is sacrificed to it. If once bitten, you are lost. Everything is swallowed up in this whirlpool of technic—technic.

Poor Carl Heymann used to amuse and pain his audiences by his eccentric behavior. He is also in a lunatic asylum. This is sad, as he was a genius.

It seems fashionable, nowadays, to be locked up at intervals for some abstraction, and if you can only get out again, it lends interest to your playing and makes the ladies talk. Queer lot, these artists.

The Count Pachmann still holds his own with the Chopin-loving public. One paper congratulates him on his increased ability in refraining from making faces while playing. It appears that this great artist was in the habit of making the most extraordinary facial contortions while playing. The lesson should be learned by some of our own pianists, as we have all suffered at their hands in this particular. Witness what is known as the famous "Rummel snort," which the talented Franz gives vent to while in the agonies of playing. It is energetic, and may possess a certain value in phrasing, but, on the whole, as a musical effect, it is a failure.

Dear old Daddy Liszt, God bless his agile fingers and youthful heart, has gone back to Weimar, where he was received with open arms.

Planté is playing to large audiences in Paris.

Max Pauer, the son of the famous Earnest Pauer, is achieving much success as a Pianist in London.

Sophie Menter recently played "The Emperor," of Beethoven, at St. Petersburgh.

The negotiations pending between the Metropolitan Opera House Company and Fräulein Malten and Winklemann have failed, the management not succeeding in getting these two splendid artists to break their contracts on the other side, as Lili Lehmann has done.

Scaria, who is in an insane asylum, poor fellow, is to be substituted at Bayreuth, this summer, by Fischer.

By this time next month, the M. T. N. A. will have come and gone, and much good work done, I hope.

Mr. Tony Stankowitch gave a brilliant and successful piano recital in Philadelphia. The young pianist covered himself with glory by the artistic way he played through a long and exceedingly fresh programme. His style and conception are maturing, and he won golden opinions from the many musicians present.

Miss Jessie Pinney, who has gone to Europe for the summer, recently gave an interesting reading on Wagner, at a public gathering at Montclair, N. J.

Since Grover has united himself in marriage to the fair Frances, where is the Wedding March fiend? Why has n't he contributed his quota of musical slush?

CLIMAXES.

One Gordon, a vocalist of the last century, rashly accused Handel of accompanying him badly, and added that he would jump upon the harpsichord and smash it, if the composer did not change his style. "Let me know when you vill do dat," said the Saxon master, "and I vill adverdise it. I am sure more beople vill come to see you shump, den vill come to hear you sing!"

A certain eccentric composer met a friend, who asked if he had recently been making any more music. "Well," replied the composer, "composition is a serious affair. If you have a good idea you can't find the paper to write it down; if you do write it, you won't find a publisher; if you do find one, he won't praise you; if your music eventually is published, nobody will buy it; if somebody does buy it, he won't know how to play it; and if he does play it, he won't like it."

They are telling many anecdotes about Theodore Ritter, the brilliant pianist, who has just died in Paris. The best of them is the remark of his old master, Duprez, when Ritter told him that he had made an utter failure in his début as a vocalist on the lyric stage. "That does not atonish me," said Duprez; "you are far too good a musician to be a singer."

Indeed, it seeme as if this man was incapable of fatigue. His physician once informed him that he must leave Paris for a fortnight for rest and change of scene. He at once set out for the country, remained there five days, working from morning till night in his room, and then rushed back to the city, having thought of nothing during his absence but the score which was to follow the one he had just finished.

A pianist at one of the small German Courts, played one evening no less than nine pieces. At the end of a week he was asked which he would prefer, 200 marks, ($50), or a present. He, imagining that the present would be a diamond pin, which he could show, said he left it to her Highness to give him a suitable souvenir. And her Highness, immensely pleased to see so much talent combined with so much disinterestedness, was graciously pleased to invite him to tea, *et—voila tout.* But his misadventure bore good fruit, for another pianist to whom he told his story, and who also played at Court, when he was asked whether he would prefer a decoration or 200 marks, replied: "A cross [of the order proposed] costs 15 or 16 marks, let us say 20. So give me the order and 180 marks, and we'll cry quit."

GRADED LIST OF POPULAR MUSIC.

BY HENRY H. MORRILL.

1. Heather Rose, Lange. 2. Little Wanderer, Lange. 3. Convent Bells, Ludovic. 4. Une Petite Fleur, Voss. 5. Cenerentola, Hünten. 6. Shepherd Boy, Wilson. 7. Wings of a Dove, Baumbach. 8. Heimweh, Jungmann. 9. Simplette, Favarger. 10. Blacksmith, Jungmann.

11. Sylvan Stream, Lemercier. 12. Evening Bells, Geibel. 13. Departed Days, Louis. 14. May Bells Ringing, Siewert. 15. Gavotte Facile, Hoffman. 16. Dreams of Heaven, Blake. 17. Swedish Wedding March, Sodermann. 18. Simplicity, Neustedt. 19. Flower Song, Lange. 20. Whisperings of Love, Kinkel.

21. Minuet de Mozart, Schulhoff. 22. Angels' Dream, Lange. 23. Clayton's March, Blake. 24. The Midgets, Eilenberg. 25. The Mill Wheel, Smith. 26. Thine Own, Lange. 27. Maiden's Prayer, Badarzewska. 28. L'esperance, Hoffman. 29. Pure as Snow, Lange. 30. Blizzard Galop, Hoffman.

31. The Firefly, Jungmann. 32. Loure in G, Bach. 33. Aria Susanne, Handel. 34. 6 Variations, Beethoven. 35. Rondo A, Haydn. 36. Tarantelle, Heller. 37. Melodie in F, Rubinstein. 38. Spring Song, Merkel. 39. Marie, Richards. 40. Waves of Ocean, Blake.

41. Martha, Dorn. 42. Stephanie, Czibnlka. 43. Falling Leaves, Müller. 44. Harvard Waltzes, Auguera. 45. Warblings at Eve, Richards. 46. La Chatelaine, Leduc. 47. Fresh Life, Sudds. 48. Tripping thro' the Meadows, Wilson. 49. First Bolero, Leybach. 50. Polonaise in F, Beethoven. Humoresque, Smith.

51. Lohengrin March, Tryon. 52. Favotte Moderne, Tours. 53. Valse, E Flat, Durand. 54. Second Bolero, Leybach. 55. Les Sylphes, Bachmann. 56. Polish Dance, Scharwenka. 57. Enticement, Lange. 58. Tam O'Shanter, Warren. 59. Titania, Wely. 60. Harmonious Blacksmith, Handel.

61. Nocturne, E Flat, Chopin. 62. Andante and Rondo, Rosenhain. 63. Second Nocturne, Leybach. 64. Polonaise A, Chopin. 65. Gavotte, F Minor, Capen, 66. Qui vive, Ganz. 67. La Petite Polka, Wallace. 68. Spanish Dance, Ascher. 69. La Sympathie, Smith. 70. Mignon, Ketterer.

71. Puritani, Thalberg. 72. Valse de Printemps, Carreno. 73. Une Perle de Varsovie, Smith. 74. Semiramide, Leybach. 75. Spinning Wheel, Spindler. 76. Mountain Stream, Smith. 77. First Tarantelle, Mills. 78. Polka de Bartlett, Concert, Bartlett. 79. The Brook, Pape. 80. Oberon, Leybach.

81. Romance in D Flat, Paine. 82. Valse Impromptu, Raff. 83. Valse de Concert, Wieniawski. 84. Last Smile, Wollenhaupt. 85. Last Hope, Gottschalk. 86. Berceau, Chopin. 87. Invitation á la Valse, Von Weber. 88. Alice, Ascher. 89. Polacco in E, Von Weber. 90. Faust, Bendel.

91. Movement Perpetuel, Von Weber. 92. Somnambula, Leybach. 93. Rondo, Opus 14, Mendelssohn. 94. Norma, Leybach. 95. Cachoucha, Raff. 96. Kermesse, Saint Saens. 97. Valse de Concert, Rubinstein. 98. Polonaise, A Flat, Chopin. 99. Polka de la Reine, 100. Rigoletto, Liszt.

PIANO-FORTE PEDALS.

As the proper use of the pedals is a distinct sign of the accomplished and painstaking pianist, and a matter of artistic importance, the following suggestions are offered. Neither of the two pedals should ever be employed unless marked by the composer or used by the marked suggestion of an artist of experience. The habit of instinctively using the loud or damper pedal as a means of shelter to indifferent playing technicalities, or of producing *forte* effects badly trained fingers are unable to realize, becomes so tenacious in time as to be unconquerable save by the most resolute of students. So, it is very important to avoid such a practice from the first. The loud pedal may be said to have two uses; it is employed to increase the resonance or to prolong the combined sounds of a given chord, and it is used to intermingle, by prolongation, the separate notes of a succession of harmonic sounds derived from a given root and delivered *arpeggio* fashion. Consequently the damper pedal must not be retained over a succession of harmonies, or separate notes forming the harmonies of chords derived from different roots; the damper pedal must be confined in its use to one chord at a time. The soft pedal should only be used when marked specially by the composer; and it is well to remember that when it throws the action on to one string, its use tends to put the instrument out of tune. Reliance upon touch and thoroughly mastered technicalities, and a stern determination at first never to touch the pedals save when marked for use, are rules strongly recommended to the student. Beethoven makes some excellent use of the pedals, and the works of Chopin, Moscheles, Liszt, Henselt, etc., will supply excellent and frequent examples of the judicious employment of the pedals.

INDIANA MUSIC TEACHERS' ASSOCIATION.

PROGRAMME.

Wednesday, June 23.

9.00 A.M. Devotional Exercises. Experience Meeting.
10.00 A.M. "How to Conduct Church Choirs."

M. Z. Tinker, Evansville, followed by J. L. Ripperger, Connersville, and Rev. E. H. Bradley, Indianapolis.

"Some Observations on Music and Music Teaching."

W. T. Giffe, of Logansport, followed by J. S. Bergen, Shelbyville, and D. Wilson, Paris, Ill.

"The Cultivation of Piano Technique."

Miss Kate R. Woodman, Ft. Wayne, followed by J. M. Dungan, Franklin, and Miss Bessie Hough, Martinsville.

"Music as a Language."

L. L. Forman, Philadelphia, followed by Wm. H. Dana, Warren, O.

4.00 P.M. Piano Recital.

Miss Laura Gaston, Richmond, assisted by Mrs. W. C. Lynn, and Mrs. S. L. Morrison, Indianapolis.

8.00 P.M. Organ Concert. (Plymouth Church.)

L. L. Forman, Philadelphia, assisted by M. L. Bartlett, Chicago.

Thursday, June 24.

9.00 A.M. Devotional Exercises. Experience Meeting.
10.00 A.M. "The Value of Elementary Musical Instruction."

W. F. Heath, Ft. Wayne, followed by T. J. Reece, Cambridge City, and J. A. Smith, Portland.

"The Qualifications and Requirements necessary to become a Singer and a Teacher of Singing."

M. L. Bartlett, Chicago, followed by W. W. Byers, Terre Haute.

"The Use and Abuse of the Reed Organ."

Wm. H. Dana, Warren, O., followed by Miss Ella M. Hitt, Vincennes, and Wm. E. Bates, Columbus.

"The Relative Importance of Musical Conception and Mechanical Study."

Wm. H. Sherwood, Boston, Mass.

4.00 P.M. Song Recital.

Mrs. Grace D. Levering, Indianapolis, assisted by Miss Kate R. Woodman and Miss Rose Schlesinger, Ft. Wayne.

8.00 P.M. Piano Recital. (Pfafflin's Music Hall.)

Wm. H. Sherwood, Boston, assisted by O. W. Williams, Indianapolis.

Friday, June 25.

9.00 A.M. Devotional Exercises. Experience Meeting.
10.00 A.M. "Music and Musical Literature."

S. C. Hanson, Williamsport, followed by Miss R. R. Ebright, Seymour.

"Is it advisable for the Piano Student to go to Europe to study; if so, at what stage of advancement?"

Miss Laura Gaston, Richmond, followed by Clarence Forsythe and Max Leckner, Indianapolis.

"The Highest Forms and Aims in Music."

James H. Howe, Greencastle, followed by Charles Myers, Ft. Wayne.

"The Rise and Progress of Music in America."

Mrs. Orra P. John, Greencastle, followed by W. T. Giffe, Logansport, and J. F. Kinsey, LaFayette.

"Musical Criticism."

Barclay Walker, Indianapolis, followed by Max Leckner, Indianapolis.

4.00 P.M. Song Recital.

Miss Cecilia M. Eppinghousen, Shelbyville, Ky., assisted by Miss Emily Allen, Terre Haute.

8.00 P.M. Concert. (Pfafflin's Music Hall.)

Faculty of the School of Music, DePauw University, Greencastle.

INFORMATION.

Membership Fee—Gentlemen, $1.00; Ladies, 50 cents. Those holding membership tickets may take part in all the proceedings of the Convention.

The New Denison Hotel management has kindly made an especial rate of $2.00 per day to all members of the Convention.

The usual reduction in railroad fares has been granted on all lines. Visitors must, however, advise the Secretary promptly enough to get Railroad Certificates and instructions before leaving home. The Secretary asks the name and address of intending visitors at an early date. For further information address

FLORA M. HUNTER,
122 E. Ohio St., Indianapolis. *Secretary.*

A well-known piano teacher of New York City will retire to Dresden (Germany) for two or three years, in order to rest from professional labors and continue some studies. He will receive into his family American students of German, music and the arts. Address Pension Bryant, Poste restante, Dresden (Germany), or the office of THE ETUDE.

ILLINOIS MUSIC TEACHERS' ASSOCIATION.

At a preliminary meeting held in Chicago May 19, 1886, for the purpose of considering the desirability of organizing a State Music Teachers' Association, the unanimous sentiment was in favor of such an Association. It was voted to issue a call to the Music Teachers of Illinois to meet in Chicago, Wednesday Evening, June 23d next, at Kimball Hall, corner of State and Adams Streets (entrance through piano rooms, first floor), for the purpose of perfecting the organization and arranging for the first regular meeting.

The objects of the Association are mutual improvement and the advancement of the music teaching profession, through the medium of lectures, discussions and the interchange of ideas; also to encourage native talent in the art of musical composition.

The organization of the proposed State Association is provided for in the Constitution of the Music Teachers' National Association, and the present call is issued in accordance with that provision.

Committee:—Dr. F. Ziegfeld, Sig. E. Decampi, Emil Liebling. H. S. Perkins, Chairman. Frederic Grant Gleason, Secretary, Room 44, Central Music Hall, Chicago, Ills.

CHICAGO MUSICAL COLLEGE PRIZE MEDALS.

To be awarded at the Annual Commencement Exercises, Central Music Hall, Tuesday Evening, June 22.

Competed for June 5, 1886.

Judges.—Emil Liebling, Fred. Grant Gleason, W. S. B. Mathews, Wm. E. Louis, W. C. E. Seeboeck and Carl Koelling.

The N. K. Fairbank Prize, Gold Medal and a Free Scholarship for one year's instruction at the College, for the best Pianist in the Post-Graduating Class, was awarded to Miss Nettie Musser, of Oak Park, Ill.

W. W. Kimball Prize, Gold Medal for the best Pianist in the Graduating Class, was awarded to Miss Fannie Hiatt, of Cambridge, Ill.

Marshall Field Prize, Gold Medal for the second best Pianist in the Graduating Class, was awarded to Miss Mamie Castle, of Chicago, Ill.

John V. Farwell Prize, Gold Medal for best average of Scholarship in the Graduating Class, was awarded to Miss Georgia Hurff, of Elmwood, Ill.

Louis Falk Prize, Gold Medal for best student in the Harmony Class, was awarded to Miss Eva B. Loehr, of Bloomington, Ill.

John J. Hattstædt Prize, Gold Medal for special diligence in Piano Studies, was awarded to Miss Amelia Nussbaumer, of Chicago, Ill.

Dr. F. Ziegfeld Prize, Gold Medal for best Pianist in Teacher's Certificate Class, was awarded to Miss Lizzie McDonald, of Plymouth, Ind.

Philip D. Armour Prize, Gold Medal for best average of Scholarship in Teachers' Class, was awarded to Miss Clara Huston, of Paducah, Ky.

George M. Pullman Prize, Gold Medal for best Pianist oustide of Teachers' Class and Graduating Classes, was awarded to Miss Lucy Cronkhite, of Chicago, Ill.

Noyes B. Miner Prize, Gold Medal for best student in Vocal Department, was awarded to Miss Hattie Porter, of Oconto, Wis.

Ferd. W. Peck Prize, Gold Medal for best stndent in the Violin Department, was awarded to Miss Maggie White, Valparaiso, Ind.

The award of the A. G. Fowler Prize, Gold Medal for best stndent in the School of Oratory, will be decided at an Entertainment to be given at Central Music Hall, Tuesday Evening, June 15, for the benefit of the Illinois Industrial School for girls, in which the contestants will take part.

We begin, in this issne, the pnblication of a very valnable serial, "What Shall We Play," by C. Reinecke, of the Leipzig Conservatory of Music. The articles have but recently been pnblished in Germany, hence will be new to most of onr readers. The translation is done by John Rehmann, by special authority of the author. The whole work is calculated to make those who read it thoughtfully stronger, and better equipped for life's work of teaching.

The remaining eight pages of Evon Adelung's Studies for the piano-forte, Book I, are presented in our music pages of this issue. The second book is in the hands of the engraver. The First Waltzes, of Schubert, in this issue, is a superb edition and will be found useful in connection with The Musician, first grade. The editing is done by Calvin B. Cady, of Ann Arbor University.

RAILROAD RATES TO M. T. N. A. MEETING.

The following arrangements have been made with New England Railroads, and we print them for the benefit of our readers in that section. The Maine Central gives convention rates. The Boston and Maine at the rate of 2 cents per mile for round trip; from Portland, $4.60 round trip; Portsmouth, $2.25, and Dover, $2.75. For information regarding formation of parties, address Hermann Kotschmar, Portland, Me., Vice-President for Maine. The Vermont Central and Boston and Lowell give very liberal reductions. Mr. P. C. Tucker, St. Albans, Vt., Vice-President for Vermont, will give further information to parties desirous of attending the meeting. The New York and New England gives rates from Hartford and other prominent points on the line. The Boston and Providence gives free return tickets to members, and the Stonington Road, which is a continuation of the same system, gives return tickets at nominal rates. To obtain these return tickets, it is necessary to show membership ticket to the Secretary of the M. T. N. A.

Arrangements from Western parts are in the hands of Messrs. W. H. Dana, Warren, O.; H. S. Perkins, 162 State Street, Chicago; N. Cox Stewart, 26 Jennings Av., Cleveland, O., and E. M. Bowman, corner Jefferson Av. and Benton, St. Louis, Mo., to whom we refer. A large list of private boarding places has also been secured, concerning which, address Mr. S. B. Whitney, 125 Tremont St., Boston, Mass.

We are reliably advised that the Virginia, Tennessee and Georgia Air Line, Chesapeake and Ohio Railroad, Atlantic Coast Line, Seaboard Air Line, make special round-trip excursion rates from all principal places in their respective territories, to Norfolk, Va. The Baltimore and Ohio Railroad will also make excursion rates to Baltimore.

Arrangements have been perfected with the Merchants' and Miners' Transportation Co. to make rates of $18.00 from Norfolk to Boston and return, and $20.00 from Baltimore to Boston and return (these rates including meals and staterooms on steamers), for parties who desire to attend the Music Teachers' National Association meeting, in Boston, June 30th, July 1st and 2d, 1886. Tickets will be placed on sale at offices of the M. and M. T. Co., in Norfolk and Baltimore, June 20th to July 1st, and good to return for 30 days. M. T. N. A. Membership Tickets must be shown to secure these rates. Membership tickets may be obtained of the Secretary and Treasurer of the M. T. N. A.; Mr. Fred. C. Hahr, 30 East Franklin Street, Richmond, Va., Vice-President for Va.; John Church & Co., Cincinnati, and Otto Sutro, Baltimore, Md.

We append the following schedule of the Merchants' and Miners' Transportation Co.'s Baltimore, Norfolk and Boston Steamship line:—

North Bound.—Leave Baltimore every Monday and Thursday, at 3 P.M.; arriving at Norfolk Tuesdays and Fridays, at 8 A.M. Leave Norfolk for Boston Tuesdays and Fridays, at 6 P.M.; arriving at Boston Thursdays and Sundays, at 3 P.M.

South Bound.—Leave Boston every Wednesday and Saturday, at 3 P.M.; arriving at Norfolk Fridays and Mondays, at 3 P.M. Leave Norfolk for Baltimore Fridays and Mondays, at 7 P.M.; arriving at Baltimore Saturdays and Tuesdays, at 8 A.M.

The following agents can be addressed, relative to the engaging of staterooms and any other desired information: A. L. Huggins, General Agent, foot Long Dock, Baltimore, Md.; V. D. Groner, General Agent, Norfolk, Va.; Geo. E. Smalley, General Agent, 53 Central Wharf, Boston, Mass.; C. P. Gaither, Soliciting Agent, 200 Washington Street, Boston, Mass.

This arrangement offers a most favorable opportunity for a delightful sea voyage, affording rest for body and mind. (See page 166.)

M.T.N.A.

The following is a list of the American works to be performed at the concert of the Music Teachers' National Association :—

Orchestral.

"Ædipus," overture, T. K. Paine; "Adagio and scherzo" from 2d Symphony, G. M. Chadwick; "Consolation," Otto Floersheim; Creole Suite, T. Broeckhoven; Scherzo, O. B. Brown; Thusnelda, A. D. Foerster; "Lara," Overture, J. Beck; Suite for string orchestra, Arthur Bird; Princess Overture, Geo. E. Whiting; Idyl, In the Forest, Fairy Dance, Wm. Rohde; and a work by W. W. Gilchrist, not yet announced.

Orchestra Solo and Chorus.

Fragment from Ballade, Op. 9, H. W. Parker; Scenes from Shakespeare's "Tempest," F. van der Stücken; Scenes from "Macbeth," Edgar S. Kelley; Redemption Hymn, J. C. D. Parker; Leçons from Lyric Opera, Solomon, C. Lavallee, Ode, "City of Freedom," A. A. Stanley.

Tenor Solo and Orchestra.

In Fàir Andalusia, Dudley Buck; from "The Voyage of Columbus;" Mr. Jules Jordan, Tenor; Concerto for Piano-forte and Orchestra, Louis Maas.

Chamber Music.

Trio, Arthur Foote; Trio, Fred. Brandeis.

Organ.

Sonato, G minor Op. 77, Dudley Buck.

The programme for the general events during the three days, will also probably contain songs by American writers, but we cannot announce definitely, at this writing, the names of such songs.

Wednesday, June 30, 11 A.M.

Quintette in F minor, Brahms; Mr. Edmund Neupert, and the Listemann Quartette; Song, Mr. Clarence E. Hay.

Solos. (*a*), Ballade, (*b*), Poetical Studies, (*c*), Novelette, (*d*) Oriental Dance, Mr. Edmund Neupert. Song, Mr. Clarence E. Hay. Fantasie "Don Juan," Liszt.

8 P.M. *Organ Sonata.* G minor, Op. 77, Dudley Buck. 1, Allegro moderato ma energico, 2, Adagio molto espressiro, Poco vivace, Adagio, 3, Allegro Vivace, E. M. Bowman. Songs, by Mr. Chas. R. Adams. Violin solos, Adagio and Finale, from Concerto, Op. 26, Bruch; Master Theodore, Barnay's Spiering. Trio in C minor (Op. 5), for Piano-forte, Violin and Violoncello, Arthur Foote. Allegro con trio, Scherzo: Vivace, Molto Adagio, Allegro comodo, Messrs. M. Loeffler, F. Giese and A. Foote.

Organ Solos. (*a*), Adagio in B major, (from sixth Organ Symphony), Widor; (*b*), Scherzo Symphonique, Guilmant, Clarence Eddy.

Piano Solo. "Andante Spianate and Polonaise, Op. 22, Chopin, Sig. Gonzolo Nunez. Songs, *a* and *b*, Mr. Chas. R. Adams

Organ Solo. Sonata in B minor (Op. 178), Merkel; moderato and Adagio; introduction, Passacaglio, Mr. Clarence Eddy.

Thursday, July 1.

2 P.M. Mr. W. Waugh Lauder, pianist; Mr. George M. Newell, pianist; Mr. Willis Newell, Violinist; ———, Vocalist. 1, Carneval, Schumann, Mr. W. W. Lauder. 2, Sonata for violin and piano, ("Kreutzer"), Beethoven; Messrs. George M., and Willis Newell. Songs. 4, (*a*), Bohemian Dance, Smetana; (*b*), Elves at play, Etude, Carl Heymann. 5, Sonata, "Waldstein," E major, Op. 53, Beethoven.

Friday, July 2,

2 P.M. Mr. Carl Faelten, pianist; Mr. Listeemann, violinist; Mr. Wolf Fries, violoncello. Trio, G major, Fred Brandeis. Messrs. Faelten, Listeemann and Fries. Songs, Miss Effie Stewart. Sonata (B minor), Liszt, Mr. Carl Faelten.

The concerts on Thursday and Friday evenings will be made up from the list of orchestral and choral works given above. The famous Symphony orchestra of Boston (60 men) is engaged, and a fine chorus of 150 singers, picked from the different organizations in Boston, has already begun rehearsals under the direction of Messrs. Whitney and Chadwick. Besides the selections given in the general concerts, there will be the following programme of church music, performed by one of the leading quartettes in Boston, and a select chorus under the direction of Mr. T. C. Lennon. This programme was prepared by Mr. S. C. Cornell, of New York, as illustrative of the different types of sacred music, and will be accompanied with brief analytical remarks by Mr. Cornell.

Between the second and third essays in the Vocal Division, the Carol Club of Boston, Miss Fanny W. Sprague, 1st Soprano; Miss Fanny Billings, 2d Soprano; Miss Minnie Starkweather, 1st Contralto; Miss Maud Burdette, 2d Contralto, will sing a short selection; and the exercises will also be opened by singing.

In the Instrumental Division, after Mr. Mason's essay, Mr. Milo Benedict, of Boston, will perform part of an original Concerto,

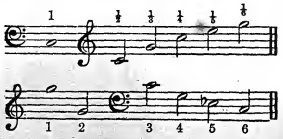
In the afternoon, following Mr. Fillmore's essay, Bach's Prelude and Fugue, in G minor, translated by Liszt, will be performed by Miss Rose Lewinthal, of New York.

The feature of hearing a chorus of school children sing at the opening of the Friday morning session, will also be an attractive feature.

We call the attention of our readers to the special announcement of rates made on page 153.

This is our last opportunity of addressing our readers before the meeting, and our last word is, by all means make sacrifices, if need be, to attend this meeting, for the following reasons: I. It is an anniversary meeting—the *tenth* annual meeting; let us make it a glorious success—financially and in point of attendance, for the artistic and literary success is assured. II. Some of the most important legislation which has ever come before the Association will be brought forward for action. III. The Association is growing rapidly in influence; and, as it gains in strength, there is the additional danger of its being used for improper ends. We are working now for definite, well-defined objects; let us see to it that the Association becomes committed to a continuance of such a policy. Finally, because the Association depends upon the individual earnestness of its members for a successful conduct of its affairs, and because we wish to place our organization on a broader platform than ever before, so that it may become the representative of a *united* musical fraternity. We strenuously urge upon all true and earnest teachers and musicians, the duty of attending this meeting.

define these formations. Zarlino, in his "Instituzioni' (I. 30 and III, 31), contrasted two modes of dividing a string, which he called the "harmonical" and the "arithmetical" (Divisione harmonica" and "Divisione aritmetica"). By the "harmonical" division of the string he meant the determining the pitch of the tones produced by the half, third, fourth, fifth and sixth of the string. By the "arithmetical" division, he meant the determining of the pitch of *multiples* of some small fraction of the string, = 1 : 2 : 3 : 4 : 5 : 6. If we take small c as a starting point, the series of tones represented by the lengths, 1 : ½ : ⅓ : ¼ : ⅕ : ⅙ will correspond to the tones c, c′, g′, c″, e″, g″; that is to say, tones all of which belong to the major chord of c. On the other hand, if we start with the tone g″, the series 1 : 2 : 3 : 4 : 5 : 6 will represent the tones g″, g′, c′, g, e♭, c; that is, tones all of which belong to the *minor* chord *below* g (= c minor). Let us write both out, thus:



In other words: according to Zarlino, *the minor chord is mathematically the exact opposite of the major chord.* In fact, he uses the terms "Divisione harmonica" and "Divisione aritmetica" as meaning major and minor chord respectively. Whether Zarlino made this happy discovery himself, does not appear; but I know of no older theorist who has mentioned it. Unfortunately, this splendid idea of Zarlino's came to naught; whether it remained unnoticed or whether it was not understood, no matter; it disappeared for full two hundred years, and was then re-discovered by Tartini.

In all probability, the *thoroughbass* method, then just coming into vogue in text-books (although it had been growing into use in the practice of musicians for a long time before), was mainly responsible for the stifling of this germ of a rational system of harmony. There was, at that time, no

comprehensive nomenclature for even the simplest and most commonly used chords. If the system which was to grow up had only been developed on the lines laid down by Zarlino, *i. e.*, if his principle of *duality* had been recognized, according to which the minor chord is the *reciprocal*, the *counterpart* and opposite of the major chord; then theory would have taken the direction in which the latest efforts of theorists are now being put forth; that of a consistent *dualism*, major being conceived of as formed *above* the fundamental tone, and minor *below* it.* Instead of this, the thoroughbass method took the lowest voice-part as its invariable starting point, and interpreted all chords from below upward.

The Italian organists, who had to accompany choruses in rehearsals and in public performances, used the figured bass as a convenient abbreviation, probably as early as the middle of the 16th century. No scores, such as we have now, were possible then, on account of the peculiar character of the notation. There were no bars to indicate the measures, and each voice containing notes differing in length from those of the others, had to be separate; so that playing from score was impossible. There were no scores, either written or printed; consequently, a conductor or organist who needed to watch all the voice-parts at once, had to help himself as best he could. The Italians did it by placing the voice-parts one above another, somewhat after the manner of a score, and then noting over the lowest voice, by means of figures, what intervals the other voices represented, counting from the bass. The Germans used another method, which they called the "Organ-tablature."

In order to comprehend the importance of thoroughbass in the practice and teaching of musical composition at that time, we must remind ourselves that all through that period a chord was looked on as a mere accidental combination of fragments of different voice-parts forming a consonant interval. As late as 1547, Glarean was of the opinion that a "discant" was a doubling of several voice-parts moving in different keys, so that, for example, in the same piece the bass might be in an "authentic" mode, and

* In my "Studien zur Geschichte der Notenschrift" (Chap. III, "The Revolution from the Conception in a Minor Sense to that in a Major Sense"), I have shown in detail that the ancients and also the Arabs invariably conceived tone relations from above *downward*, and that, in the middle ages, this conception was gradually changed to the reverse, as it is now.

[For The Etude.]

NOTES ON J. S. BACH'S

WELL-TEMPERED CLAVICHORD

BY DR. F. L. RITTER.

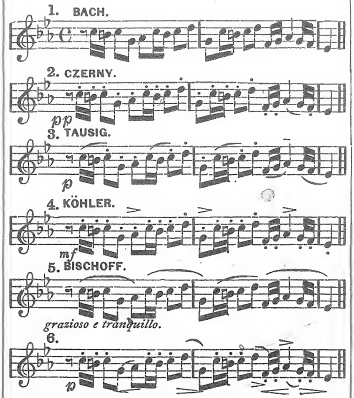
(*Conclusion.*)

It is really refreshing to find in our musical literature a collection of instrumental pieces by an old composer which do not offer to that editing busybody so often met with in our modern musical profession, an opportunity to put forth his own vain personality, trying to make the world believe that unless he rewrites, rearranges this or that work by some famous old composer, it will miss its effect, or fail to be appreciated by modern ears. Although some of the early publishers and editors of Bach's W. T. C. had tampered here and there with the original text, every succeeding editor earnestly endeavored, by carefully studying and comparing old known autographs, to remove all doubts regarding this or that accepted version, or to restore certain passages which had been injudiciously rejected as wrong. Kroll, in his Peters edition of the work, honestly thought it would lessen the technical difficulties of some of the preludes and fugues, by transposing them enharmonically from a sharp to a flat key, but without otherwise changing any of the notes; some of the German musical writers censured him sharply for this proceeding, although, according to the use of the equal temperament, it would seem to matter little whether a piece stands in E flat or D sharp. However, in the edition of the work as published by the Bach Society, Kroll wisely restored those transposed pieces to their original keys, as fixed by the composer.

Bach, like his contemporaries, very rarely added to his compositions the usual marks of expression; these, as well as the conventional Italian words indicating motion in an approximative way, are absent from the pieces of the W. T. C. All these things Bach left to the student or performer to supply. Czerny published, in 1837, a new edition (Peters), adding fingering, signs of expression, metronome marks, and marks for metrical and rhythmical phrasing. He did this in order to give more popularity to the work. Czerny's point of view was especially an educational one, and, notwithstanding censures on the part of some musicians, his edition proved valuable to many young students, who, by means of Czerny's help, found the study of Bach's fugues and preludes a good deal facilitated. The accomplished musician does not, of course, need Czerny's interpretation of the W. T. C. Dr. Hans von Bülow, in the preface to his arrangement of Scarlatti's Sonatas, shoots the following critical arrow at poor Velocity-Czerny: "Seb. Bach, who never was the slave of any fashion or a time-server, and who never saddled the development of art with the stamp of some individual caprice, surely did not need Czerny's retouch." This is all very true, but at the same time, we must not forget that the learned doctor thought it necessary—and no doubt many earnest music students will thank him for it—to edit Beethoven's great Sonatas, with a similar purpose as that which led the pedagogue Czerny to bring out his edition of Bach's "Well-Tempered Clavichord," and the doctor never spares retouches if the moment presents itself.

Other musicians, like Tausig, Köhler, Chrysander, Kroll, Bischoff, have since published either selections from, or the entire original collection of, the W. T. C. Some have added fingering, tempo marks, signs of expression and phrasing; others have simply given critical, historical or æsthetical comments. But all these editors, thorough connoisseurs of Bach's style, do not agree with each other as to the conception of the character and expression of the different pieces. Czerny, for instance, marks the C♯ minor fugue (first part) Moderato e maestoso ♩ = 112; Köhler has simply moderato ♩ = 52; Bischoff marks it Molto Moderato ♩ = 100, and Tausig writes Moderato without metronome mark. The same discrepancies exist with regard to the fingering. Czerny, Köhler and Tausig give minute signs of expression and marks of rhythmical and metrical phrasing; Kroll and Chrysander give none; Bischoff marks only some of the opening fugue subjects. Hauptmann, in a letter of 1838, refering to Czerny's edition, has hit the right point of view, regarding the addition of those different modern marks to a fugue: he says: "Czerny's addition of fingering is praiseworthy, * * a great many do not know how to go to work without it. Marks of expression are certainly based on less fixed rules. General signs for crescendo, piano and forte, are precarious things in a fugue; since every voice has to perform its part with its own individual expression, the ascending becoming gradually louder, the descending softer, one is in doubt as to where, at such passages, a general crescendo ought to be used without running against the nature of one or several of those simultaneous parts. It is in the nature of a fugue to let the plastic in music predominate, in the form it constitutes itself on the organ—at any rate nuances on the piano-forte ought to be used very sparingly, having always in view the polyphonic character of the fugue."

Those of the above editors who have given signs for rhythmical and metrical phrasing do not agree either. Let us take, for instance, the subject of that graceful, beautiful fugue in C minor (first part).

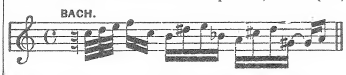


Which of those versions, as to phrasing, is the right one? Each one of these musicians may justly claim for himself a certain authority in musical matters. Czerny says in the preface to his edition that, having heard a great many fugues played by Beethoven, he endeavored to reproduce that master's tempi and reading; possibly the above fugue, one of the most popular ones of the W. T. C., is one of those of which Czerny accepted Beethoven's manner of phrasing. Now, suppose another musician-pianist were to issue a new edition of the above fugue, where do the fixed rules on phrasing exist that would prevent him from adapting to its subject a phrasing like that of No. 6, of the Examples?

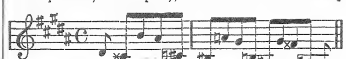
Bach's W. T. C. is often characterized as the work of a preëminently intellectual musician, almost entirely devoid of emotional, poetical expression. This is entirely a wrong conception of Bach's genius, a conception propagated by those writers and musicians who are not able to penetrate to the depth of those unique creations. The learning of the composer, and his supreme mastery over contrapuntal means, dazzle those writers to such a degree as to render them unable to appreciate anything else but the mere outward combinations of tone forms. Surely, a mind must needs be possessed with the highest order of imagination and fancy in order to fill those strict forms with such exuberant life and intensity of motion; in fact, only an exceptional musical genius can, on such occasions, claim victory over matter, and such a genius J. S. Bach was. Look at the subjects of each one of those 48 fugues; the greatest diversity; none resembles the other; they are all formed in a highly characteristic manner, and go straight to the point. Even the seemingly insignificant one becomes the natural germ of an ideal formation; but such a splendid result was only to be attained by means of an almost inexhaustible power of inventiveness. Great depth of feeling and exquisite poetical expression underlie all those outwardly strict forms; every shade of emotional life finds a place in that collection of master-pieces, from the most graceful, noble dance music (G major fugue, C♯ major fugue, first part) to intense sorrow and melancholy (E flat minor prelude and fugue, B minor fugue, first part) and deep religious fervor (C♯ minor prelude and fugue, first part, E major fugue, second part); organ sounds suggest themselves in these latter.

To tell the musical student that he will find it useful to study Bach's "Well-Tempered Clavichord" is uttering a platitude. Those who take up these pieces merely for the sake of a certain technical usefulness, ought never to touch them, for they will never reveal to such prosaists their spiritual beauty. They belong to the same class of useful pieces as Beethoven's finest Sonatas do; they are musical art works in the highest sense; matter and spirit are welded together by a most consummate master-hand. But lucky the musician who, in the course of time, and by means of great perseverance, will one day be able to say, "I think I understand them now;" for understanding these unique pieces implies a unique enjoyment, I had almost said an aristocratic enjoyment. To the fashionable admirer of music, Bach's W. T. C. will ever remain a book sealed with seven seals.

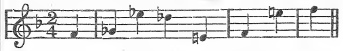
Our greatest composers, from Mozart (who arranged several of the fugues for stringed instruments) to Wagner, have found the W. T. C. a rich source of noble inspiration and frequent suggestions. That characteristic, chromatic theme of the A minor prelude, second part,



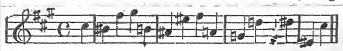
of which Bach seems to have been as fond as Mozart was of that which opens the Finale of the so-called Jupiter Symphony, and which appears in a number of preludes and fugues, sometimes curtailed, inverted or ascending (B minor fugue, first part) or in greater intervals (G♯ minor prelude, second part), must also have made a deep



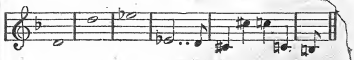
impression on other composers; thus Beethoven's great string quartette, No. 16, op. 133, opens with a similar subject; the second theme of Schumann's beautiful, tragi-



cal Manfred overture is based on Bach's theme; Wag-



ner's Faust Overture brings a similar one. Mendels-



sohn's Rondo Capricioso, op. 14, undoubtedly found its germ in the above-mentioned C minor fugue. A number of cases might be mentioned where composers received valuable suggestions from the W. T. C., but the above will suffice to strengthen my position.

The edition before me is distinguished by fine clear type, and is edited with great care. Dr. Bischoff, the editor, in order to do complete justice to the work, has compared all the existing available autographs and manuscript copies, and the best printed editions, and gives in copious footnotes and otherwise, the different readings of certain passages, intervals or ornamental notes. This edition forms, to a certain degree, a summing up of all preceding editions, and is thus rendered very interesting to the earnest student of Bach's work. It is, however, a pity that Steingräber, the publisher, did not add an English translation of the German text, in order to make it available to English reading musicians.

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"In the methods which, unfortunately, are very often adopted in teaching piano-forte playing, the chief object of the teacher seems to be, first, to impart to the pupil a general knowledge of the notes, and the manner of holding the fingers; secondly, to supplement such knowledge with the ability to "play a piece." These accomplished, the performance of a "piece," though the latter as a composition may rank very low, inspires the parents with the happy thought that the pupil is slowly but surely acquiring a thorough musical education. There was a time, not very long ago, when the ability to perform well on some musical instrument was looked upon as an unusual attainment. This period has passed, and to-day every well-appointed household has its piano-forte, and good music is considered not so much a luxury as rather an understood necessity. But, to supply this demand for good music at home, and elsewhere, the object of teaching, as in every other science and art, should not be to establish a mere transient pastime or amusement for the pupil, but to impart such theories and practical information as will permit him, at a future period, to continue his studies and practice without the aid of a teacher. It is obvious, therefore, that the instruction should be as thorough and complete as possible.

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